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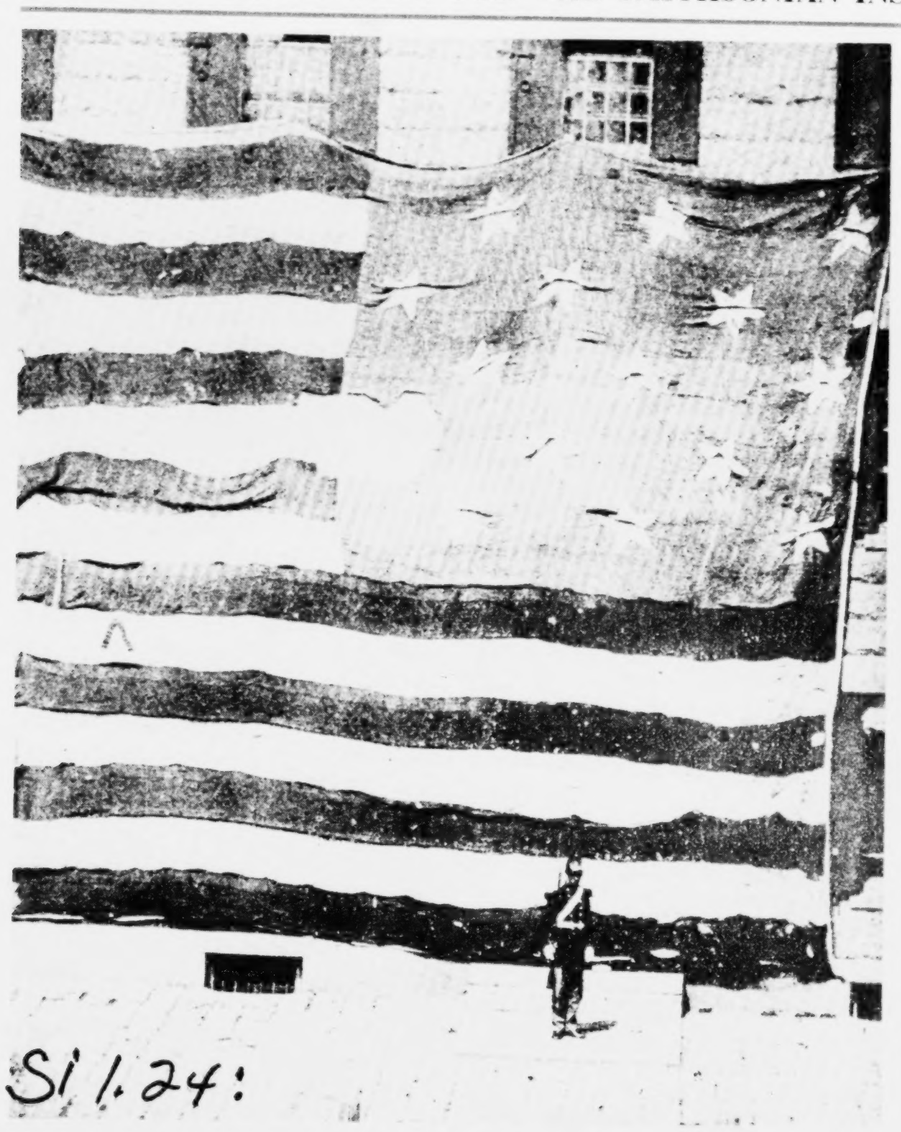
The Torch

A MONTHLY NEWSPAPER FOR THE SMITHSONIAN INSTITUTION

NO. 82-9 SEPTEMBER 1982



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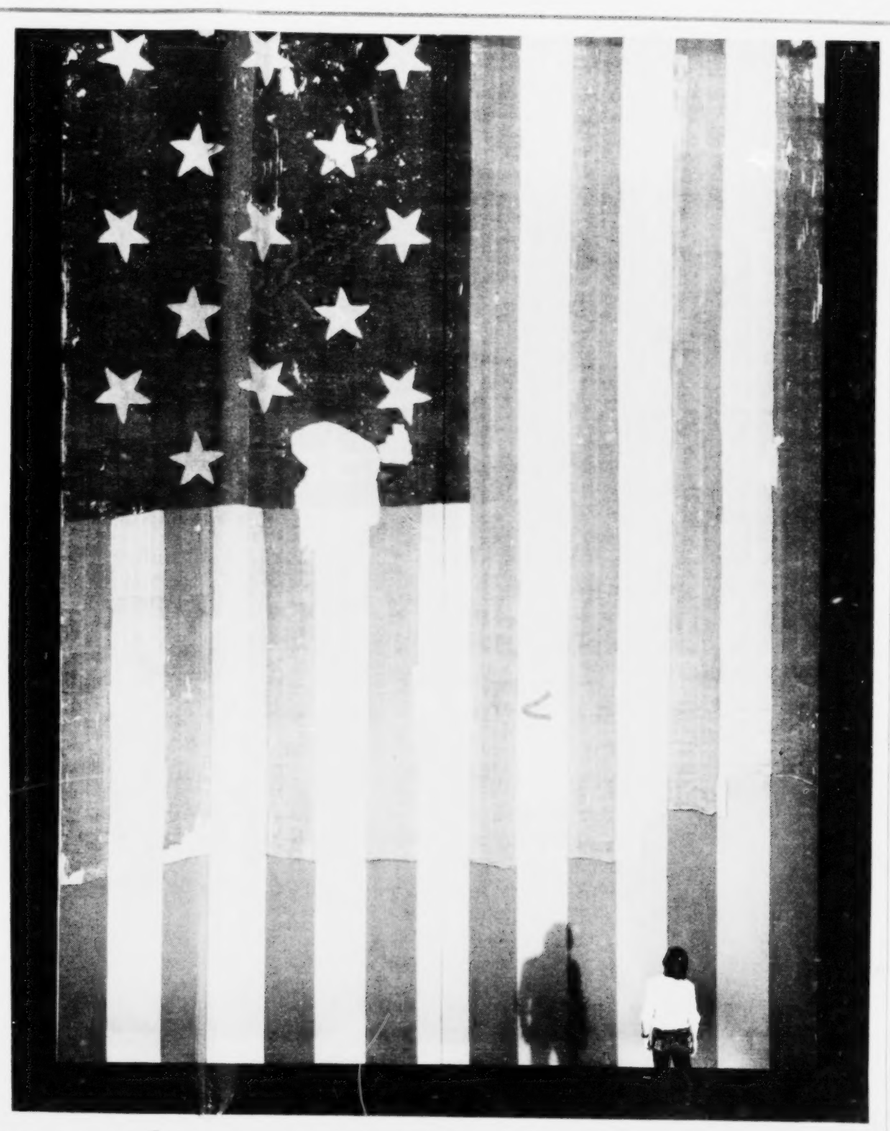


Old Glory

The Star-Spangled Banner, treasured symbol of the American republic, has been through many trials, beginning at Fort McHenry in 1812. Its battle scars were all too evident in this first-known photographic record, taken in the Boston Navy Yard in 1874. Installed at the Museum of American History, its holes and tears camouflaged by a fabric backing and a colored backdrop, the flag is now undergoing a major restoration. See story, Page 3. (Photo on right by Dane Penland)

MAH faces major change

New exhibits will transform Museum's 'look'

By LINDA ST THOMAS
OPA Staff Writer

Say one day this fall you visit the Museum of American History. You come in the Mall entrance and head for the FDR exhibit. Gone. Next you head for the Everyday Life hall. It's gone too. There seems to be construction everywhere. What's going on here?

"What is going on is the beginning of a transformation of an entire museum," MAH Director Roger Kennedy says. "Many exhibitions were installed as long as 20 years ago. So, we are changing.

"With our new installations, we'll be closing the gap between what scholars have found out about American history during the past 20 years and what people are actually seeing in this Museum."

If all goes as planned, Kennedy added, by the year 2000, the only venerable exhibits will be the First Ladies' Hall and the Star-Spangled Banner. Much of the second floor's remaining [illegible] will be devoted to new permanent installations on life in America in the 18th, 19th and 20th centuries. All are set to open between 1984 and the 1990s.

Work began on the second floor in early August when the Franklin D. Roosevelt exhibition closed and that space became a staging area for an ambitious 6,000-square-foot exhibit tentatively called "Travels through Life in 18th-Century America." The exhibit itself will be located on the other side of the pendulum in the area now occupied by Everyday Life in the American Past, which opened in 1964. The 18th-century exhibit is scheduled to open in 1984.

While the work is going on, visitors can keep busy on the second floor with "A Nation of Nations," "We the People," the George Washington exhibit and the first ladies' gowns, as well as the Star-Spangled Banner, which will be unveiled for about three minutes of every hour (see story on Page 2).

In January, when the George Washington exhibit closes, that space will become a staging area for an exhibition called "16 Elm Street," sometimes known to MAH staffers as "The Time Machine."

The centerpiece of the exhibition will be the frame house first built in 1698 in Ipswich, Mass. It was scheduled to be demolished in 1963 as part of an urban renewal project but instead came to the Smithsonian.

The house, originally owned by prosperous tradesman George Hart, is a curator's dream because its rich history is so well documented. The story of the house, its occupants and their times all will be explored in the new exhibition. "It will convey a sense that real rooms, unlike museum period rooms, change as people change," says Kennedy, who is acting as the exhibit's project manager.

Like the Hart House, "Travels through

(See 'MAH,' Page 2.)

Silver Hill

Preparing for the Big Move next summer

So far, so good. The Smithsonian's Museum Support Center, located next to the Garber Facility in Suitland, Md., is about 87 percent complete. "We're running a month or two ahead of our construction schedule, which is remarkable considering the weather we had last winter," says Donald Duckworth, planning coordinator for the project in the Office of Museum Programs.

Landscaping will be done in the fall and spring, while work continues inside the two-story, four-bay building. Scheduled completion date is Jan. 9, 1983, but if it's finished early, the Smithsonian's Protection Services and Plant Services crews can make an early start on the six-month task of preparing the Support Center for occupancy.

The big move should begin next summer. At the Museum of American History, Building Manager Larry Bush will coordinate the move. Several committees at the Museum of Natural History are busy planning the transfer of objects. More than 80 percent of the collections housed at the Center will be from MNH once the move is complete.

Groups of concerned staffers have organized to help plan the event: SMASH (short for the Systematic Move of Anthropology to Silver Hill), along with

(See 'Move,' Page 7.)

Putting SI's telephone expenses on hold

Communications Office asks for staff support

Myth: Long distance phone calls made on government phones cannot be traced, so nobody pays for them. Reality: Calls made on FTS (Federal Telecommunications System) lines can be accounted for and, in fact, somebody does pay for them. This year, for example, the Smithsonian will pay a 1-million-dollar-plus long distance phone bill to the General Services Administration.

Long distance calls in 1981 accounted for 49 percent of the total phone bill. While the number of calls did not increase dramatically, the costs for long distance did jump—139 percent—from $380,000 in 1977 to $912,000 five years later. In that same period, costs for local calls increased only 32 percent. The main reason for the long distance increases was a series of Federal Communications Commission rate decisions which went into effect last year, according to John Moreci, SI chief of communications and transportation.

Another recent court decision involving AT&T will affect local phone companies resulting in higher local costs for the next several years, Moreci says.

"Of course, just as with our postal fees, there's nothing we can do about rates for FTS or local calls," Moreci says. "However, we can control our volume of calls, the length of our conversations and the kind of phone equipment we purchase."

Keeping track of SI's phone needs is a team effort that Moreci (above) shares with Ann Gilstrap and Louis Sullivan. (Photo by Dick Hofmeister)

The Institution actually pays two phone bills: one to the General Services Administration for the FTS (paid annually) and another to C&P (paid monthly) for local and commercial long distance calls, usually overseas.

Recently, an FTS call distribution report was sent to heads of offices and bureaus at the Institution listing the long distance calls made during May 1982. The computer printout, issued for these supervisors "to review," is similar to a personal phone bill except that it doesn't include cost per call. It lists the phone number the call was made from, the date, the area code and number called, length of call, time of day and the name of the Smithsonian organization.

To help keep our costs from skyrocketing in the coming years, a few new procedures will be put into effect beginning Oct. 1, Moreci says. After October, when a telephone is installed, it will have one of three kinds of service: (A) internal calls only, (B) local ("9" line) and internal calls and (C) long distance ("8" line) as well as local and internal. In the past, practically all phones have had long distance capacity and, Moreci says, that's just not necessary in every office or workplace.

For example, a phone located at a snack bar or at a visitors' information desk does not need an FTS line since its users rarely make long distance business calls. Changes in levels of service will not be made phone by phone, building by building. In fact, Moreci predicts, the changeover may take as long as four years because it will be done as new phones are installed or as existing ones are repaired or checked.

If an office doesn't specify the service

(See 'Telephones,' Page 2.)

Journey, 2 Killer bees, 3 Departures, 4 Recipes, 6 Museums, 8

MNH / *Incredible journey nets big fish treasure*

By THOMAS HARNEY
MNH Staff Writer

The Natural History scientific team on an expedition to Fiji was not in good spirits.

At sea in a raging gale, the team members were soaked with seawater sloshing back and forth through their cabins from a leaky bilge. The cook was seasick and there was nothing to eat but crackers and margarine. In the rough water, the ship's captain couldn't find Conway Reef, a remote location 500 miles south of Fiji, where the scientists wanted to gather fishes for the national collections.

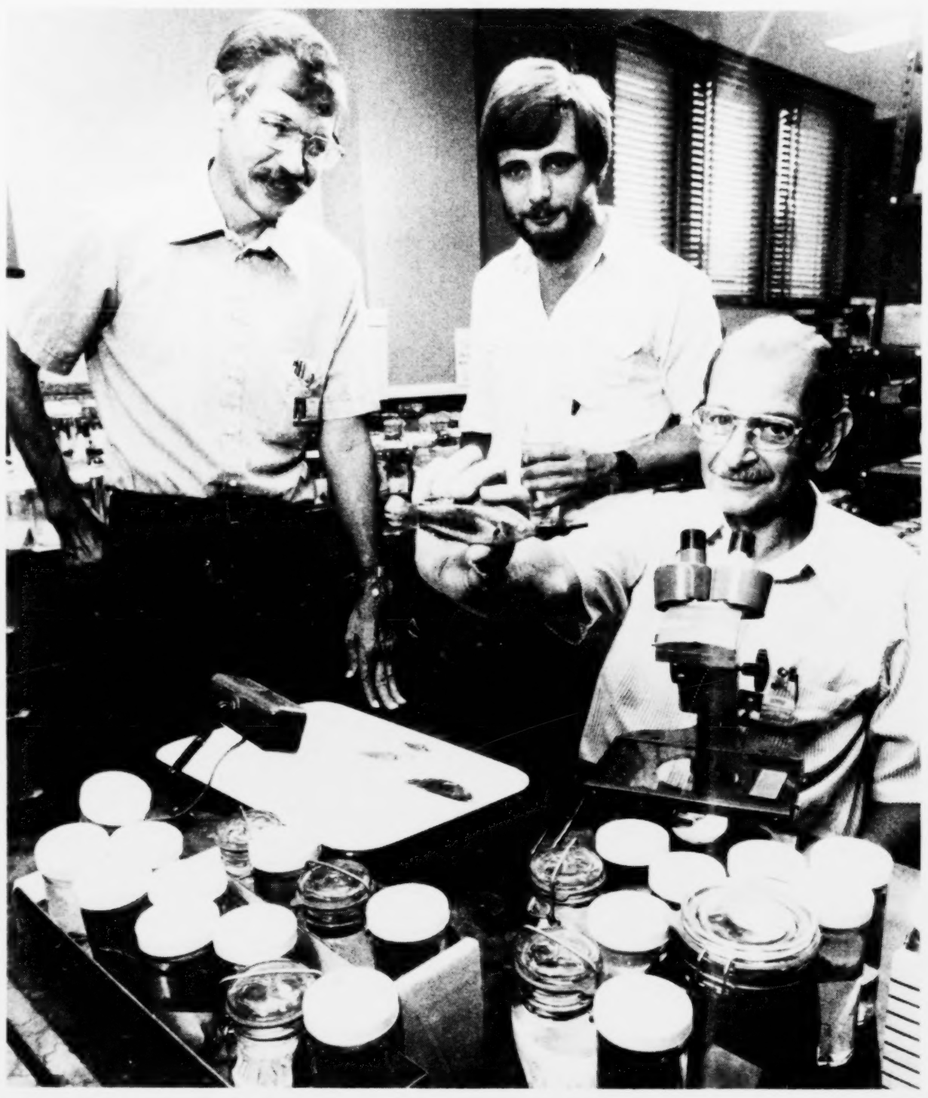
By this time, they were nearly beyond caring. They had only been at sea for a few days, but it seemed like months.

Aboard the ship—a Fijian naval vessel—were SI's Victor Springer, Joseph Libby and Kurt Bruwelheide. George Zug, the fourth member of the team, had fortuitously passed up the trip to Conway Reef so he could collect at another Fiji island.

The attempted cruise to Conway Reef turned out to be one of the worst hardships of an expedition that was highly successful scientifically—in spite of the terrible weather that plagued it.

From mid-April to early June, the team traveled by ship and plane more than 2,000 miles in and around Fiji's 180 islands, assembling an extensive collection of the region's fishes and reptiles, including many previously unknown species.

Interest in making the expedition was spurred by Springer's intense curiosity about the unusual distributions and relationships of near-shore reef fishes in the Tonga-Fiji-New Caledonia island group. Springer, who is curator of tropical marine fishes, has made numerous trips to the Pacific and Indian oceans in the past 20 years to collect and study reef fishes.



MNH's seafaring zoology team: George Zug, Kurt Bruwelheide and Victor Springer, holding catch (Photo by Dane Penland)

So, last spring, Springer and Zug, MNH curator of reptiles and amphibians, began planning a collaborative multidisciplinary study of Tonga's offshore fish and land reptiles. While the Tonga government at first assured the scientists that there would be no problem, officials changed their minds after the expedition's 2½ tons of equipment were shipped. Springer and Zug were forced to shift the study to the Fiji Islands, about 800 miles to the west.

By then, the supplies were already sitting on the docks at Tonga awaiting the scientists' arrival. Springer sent a cable to the shipping company asking for a transfer to Fiji as quickly as possible. They sent word back that they would pick it up on March 8.

The next week, there was bad news on the morning radio. A hurricane had hit Tonga on March 8, devastating the islands. Believing that the equipment was probably lost, Springer spent 10 days frantically trying to get in touch with Tonga officials. But good fortune at last was on the team's side. The gear had been picked up by a ship just before the storm and had made it safely out to sea.

Springer and Zug, accompanied by Libby, SI's diving consultant, and Bruwelheide, a technician in Vertebrate Zoology, flew to Fiji soon after and immediately set out in a small chartered boat on their first collecting foray—sailing right into the teeth of a full gale. For the first time in all his years of sea cruises, Springer was sick. So, too, were Zug and Bruwelheide.

Finally the weather cleared and, with the exception of the later abortive trip to Conway Reef, the expedition enjoyed fair weather. The hundreds of species of fish, lizards and other creatures that were collected are now at Natural History's Oceanographic Sorting Center where they are awaiting study. Springer, his stomach settled, says he still hopes to get to Tonga and New Caledonia to complete his study. As for Conway Reef, he intends to pay someone else to go there and collect for him. Assuming, of course, that they can find it.

'MAH'

(Continued from Page 1)

Life in the 18th Century" will be a cooperative exhibition with curators in many divisions contributing their expertise—and their artifacts—to the show, according to project manager Fath Barfield. While the construction is in progress, an eight-minute videotape will play continuously in front of the new exhibition site.

"With this film, we're trying to explain to visitors why we are changing a history display," says 18th-century project historian William Pretzer. "Every generation views history through its own lens, so this will be a contemporary look at the last half of the 18th century."

Exhibition designers Debra Bretzfelder and Michael Carrigan are overseeing design of the artifacts, photos, documents and audio-visual presentation.

Kennedy's plans for the second floor include another permanent installation, adjacent to the First Ladies' Hall, called "National Treasures," to include a changing group of famous artifacts in the Museum's collections, possibly Jefferson's desk, Lincoln's hat or Edison's lightbulb.

Meanwhile, downstairs on the first floor, the removal of a small ice-cream-making display, a meeting room and classroom will make space for a newly decorated ice-cream parlor and adjoining palm court. The Horn and Hardart Automat, now in the public cafeteria, will be moved to the parlor along with a 19th-century confectionary shop interior. The court, as Kennedy sees it, will be a place for sitting and relaxing, thinking about the exhibits or writing post cards.

"Perfect in her Place," the exhibit near the escalator, is scheduled to close this month and will be replaced by "The Italians and the Creation of America," set to open in time for Columbus Day.

No major construction is planned for the third floor. At least . . . not yet.

NASM / *Story of black aviators proves a 'gold mine' to historians*

By TONY BARTELME
NASM Intern

Beneath the vast pool of historical literature lurked a story yet to be told.

That is, until Aeronautics Department staff at the National Air and Space Museum decided to submerge themselves in the issue.

The story is about black contributions in the field of aviation, a surprisingly unexplored area of aviation and a historical gold mine for the Museum's curators. This newly discovered vein of aviation history will lead to a new exhibit at NASM devoted entirely to the achievements and contributions of black aviators. "Black Wings: The American Black in Aviation" is scheduled to open Sept. 23 in the Pioneers of Flight gallery after more than a year of dogged research or, more accurately, of exhaustive detective work.

One of the reasons there had not been an exhibit in the first place was the scarcity of information about black aviators. According to exhibit organizer Von Hardesty, "The main question was, could we do it? Was there enough material?"

Black participation in aviation was often ignored in aviation literature, even though there was a lot to be told. "As Von dug into the area, he discovered we'd known just a glimmering of the whole story of black aviation," Don Lopez, chairman of the Aeronautics Department, says.

Some of the heroes who emerged: Georgia-born Eugene Bullard, the world's first black combat pilot in World War I, received the French "Legion of Honor" for his distinguished services for France during the war; a young woman, the stunt pilot Bessie Coleman, became the first American black, male or female, to earn a pilot's license. Though she was forced to learn to fly in France because of her race, Coleman's personal victory was an inspiration to black flyers in the United States. The all-black 332nd Fighter Group in World War II, which fought campaigns in Sicily and North Africa, withstood media scrutiny and racial pressures to receive the coveted Presidential Unit Citation at the end of the war.

To uncover these and other stories, Hardesty and Associate Curator Dom Pisano began an extensive regimen of letter writing, phonework and traveling.

They flew to Chicago, a center of black aviation in the 1930s, and talked with a few black pioneers who were still alive. They unearthed many one-of-a-kind photographs that depicted far more black aviators than had been known.

Because of the rich history evoked by these photographs, Hardesty, Pisano and designer of the exhibit Lou Lomax decided to make the pictures the centerpiece for the display. "It's going to be a visual experience," Hardesty says. "Many of the photos have never been seen before."

The older photographs presented a challenge to Lomax, who used airbrushing and other techniques to remove scratches and imperfections. "Some were processed in adverse conditions," Lomax says. "Many of the World War II photographs needed some retouching."

In addition to photographs, there will be film clips of black airmen in World War II, from their first days of training at the Tuskegee Army Airfield in Alabama to combat zones in Sicily and Italy. The presentation will be narrated by Benjamin O. Davis Jr., the first black U.S. Army Air Forces general.

Though "Black Wings" will touch on controversial aspects of black participation in aviation, such as the racial barriers blacks faced, Lopez explains, "The real story is that blacks triumphed over great adversity. The twin theme of the exhibit concerns this triumph as well as a message to young blacks that there are now opportunities in the field of aviation."

'Telephones'

(Continued from Page 1)

it needs, Moreci says, it will automatically get the standard "B" service—local and internal calls only. If an office director decides that long distance calls will be necessary, then he or she requests "C" service.

However, levels cannot vary from one individual phone (or instrument, as the phone companies say) to another. It goes by numbers. For example, if there are nine phones in the Office of Public Affairs with the number 357-2627, then all nine must have the same service. It will not be possible for a director to have a long distance phone and his or her secretary to have a local phone when they both share the same number.

Another way to help keep overall communications costs down is by reviewing all requests for what is known as "premium" features, Moreci says. This includes automatic dialers, speaker phones, call forwarding and 10- and 20-button telephones. Some of these features just aren't economical for office use at the Smithsonian, he adds.

Moreci also hopes to save on telephone costs by encouraging offices to notify him promptly about disconnecting any unused equipment. "Most people do not realize that charges for this equipment keep mounting up, month after month," Moreci says.

One final reminder which you'll see again on an official memorandum later this month: "Personal calls should not be made via FTS or commercial long distance facilities. Telephone services are provided by the Smithsonian for official business only."

"The only way that we're going to keep from being overwhelmed by future cost increases is for everyone to realize that we each have a part to play in keeping costs down," Moreci says. "Without staff support, it will be difficult."

—Linda St. Thomas

Obituary

James A. Campbell

James A. Campbell, former exhibits specialist at the Anacostia Neighborhood Museum, died of cancer at his home in Washington, D.C., on July 22.

Mr. Campbell came to the Smithsonian in 1962 as a laborer at the Museum of Natural History. He remained with that Museum and was promoted to cabinetmaker in 1963 and later to exhibits aide and exhibits specialist. In May 1967, he was assigned to the Anacostia Neighborhood Museum to prepare for its opening in September. He retired in 1978.

Mr. Campbell was active in several clubs and community service groups including the Kiwanis International. He was an assistant scoutmaster and a commissioner for Washington's Ward 6B Advisory Neighborhood Commission.

He was the founder of The Friends of Jocko, an organization devoted to the study of the history of black people. He was listed in *Who's Who Among Black Americans, 1977-1978*.

Mr. Campbell was a member of the Mount Joy Baptist Church where he sang in the Celestial Choir.

He is survived by his wife, Ruth; three sons, Colin, Richard and Adrian; a daughter, Jacqueline, and two granddaughters, Kia and Jacqueline, all of Washington, D.C.; three brothers, Andrew of Springfield, Mass., John of Toledo, Ohio, and Howard of Charlotte, N.C., and six sisters, Minnie Connors, Louise Brown, Carrie Eason and Ruby Jordon, all of Charlotte, and Allene Davis and Clyde Saunders of Springfield.

The Torch

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Education / *SI museums provide fertile fields for learning*

"The big push these days is teaching students how to write," Charles Farrar of Kenmore Intermediate School in Arlington says. "And the Smithsonian's teachers' workshops and field-trip programs have helped me do that." Farrar's eighth grade students are literally "bombarded with ideas for stories when they are in a museum."

Like many teachers in the metropolitan area, Farrar has become a regular at the Smithsonian. He was one of some 100 local teachers attending the Institution's annual Teachers' Day held at the Zoo. The group spent a Saturday morning talking with curators and taking special tours of the Great Ape House and the newly renovated Reptile House.

Reaching students

Teachers' Day is one of a variety of programs designed for teachers by the Office of Elementary and Secondary Education. "Budget cuts and the back-to-basics movement in many schools today have hurt museums," Ann Bay, education program coordinator and head of the office, explains. "Field trips or even classroom lessons based on museum objects may not be taken seriously by some reading-'riting-and-'rithmetic advocates."

It's the job of Bay and her six-member staff to counter this attitude with special programs, teacher workshops, publications, slideshows, films, tours, learning kits and school bus services.

OESE, located in the Arts and Industries Building, works with thousands of instructors every year. "Our goal is to reach students through their teachers. We believe that objects—everything from paintings to live animals—have a tremendous power to educate," Bay says. "And, with a little help from us, teachers and students can use these museum objects as research tools."

Twelve bureaus have their own education offices (independent of OESE) which develop museum exhibition outreach programs and tours for school groups and others.

Earning credit

OESE's summer workshops for teachers, coordinated by Thomas Lowderbaugh, offer area instructors a choice of week-long morning programs on such subjects as museum programs for disabled children and American cultural history as seen in art. The workshops are free and teachers may earn credits from their school districts for attending, Lowderbaugh says. Some 200 teachers have participated in these summer workshops over the past four years.

Other programs for teachers include the Mixed Bag Series—half-day, behind-the-scenes tours of such facilities as the Freeze-Dry Lab in Natural History, Barney House on Sheridan Circle in Northwest Washington or the Zoo's Conservation and Research Center in Front Royal, Va.

"Exploring the Smithsonian" is an OESE program coordinated by Libby Williams in cooperation with the museum education offices. This program provides bus transportation for Washington's public junior high school students to visit the museums for a series of curricula-related lessons. "Exploring," now in its third year, is funded by a grant from the Cafritz Foundation.

Providing outreach

"Even teachers committed to the idea of learning from museum objects have trouble arranging museum visits because the buses are too expensive for many school districts," Williams says. "With this program, we have brought about 122 busloads of children to the museums this school year."

For teachers and students outside the Washington area, OESE has several kinds of materials, including the publication called "Art to Zoo," a short film on using museums as learning tools and the new curriculum kits.

This fall, about 1,000 teachers will receive a curriculum kit for students in grades eight through 10. It's part of a pilot program called Great Collections, featuring complete lesson kits for teachers across the country. The first, on the Eskimo artifact collection of Edward W. Nelson, was developed in cooperation with the Department of Anthropology. The kit includes slides of museum objects in the collection, Nelson's journal and related documents, many of which are displayed in the exhibition, "Inua: Spirit World of the Bering Sea Eskimo," now at Natural History.

Programs for hearing-impaired

Another learning kit, called "Things to Do," is being put together by OESE and the Children's Hospital in Washington. It's designed for hospitalized children, with follow-the-dots, sketches, story-writing projects and a variety of games.

Special education, that is, programs and services for disabled students and visitors, is handled in OESE by Janice Majewski and her assistant Ruth Sheets. Over the past three-and-a-half years, some 300 Smithsonian events have had sign-language or oral interpreters for deaf persons. Majewski is currently working on one of the summer workshops for teachers. The one-week program will be designed for teachers who work with language-delayed and hearing-impaired children.

—Linda St. Thomas

To the OESE staff, all the museums (and the Hirshhorn Sculpture Garden, shown here) offer countless teaching and learning opportunities. The staff, front row, from left: Ann Bay, Ruth Sheets, Janice Majewski. Rear: Thomas Lowderbaugh, Mary Williams, Libby Williams, Evelyn Reese.

MAH / *Staff organizes TLC for the SSB*

The rocket's red glare and bombs bursting in air weren't the only threat to the famous flag that inspired Francis Scott Key's renowned poem.

Over the years, the Star-Spangled Banner, the giant (34-by-30-foot) flag that greets visitors at the Museum of American History, has been collecting "dust." Tests have revealed soil, grass and other foreign particles on the flag's surface.

In June, the Museum launched a project to clean and further protect the famous flag from deterioration. Both sides of the banner were vacuumed by crew members working from a scaffold, using small low-suction vacuum cleaners. The flag's surroundings—walls, lighting fixtures and ducts—were cleaned and dust-collectors, such as unused lights, removed.

Museum conservators believe that one reason for the grimy buildup is the flag's location, directly in front of the Museum's Mall entrance. "The main problem has been dust which comes in with visitors and on eddies of air created when the Mall doors are opened and then settles on the flag," says Scott Odell, head of MAH's Conservation Division, who is overseeing the preservation project. Also, the mere fact that the flag has been hanging in one place, exposed to light and air for 17 years, is a major factor in the gradual accumulation of dust.

And, wherever the dirt comes from, it is harming the flag. Besides being unattractive, "dust can in the long run cause wear by abrasion as the flag sways slightly in air drafts," explains Rita Adrosko, head of the Museum's Textiles Division, who supervised planning for the conservation project. "Chemical substances trapped in dust might also contribute to degradation of the flag's surface."

Conservator Paul Jetta and intern Rosemary Connolly vacuum the flag. (Photo by Dane Penland)

An opaque theatrical curtain will be placed in front of the flag, keeping it in total darkness, except when it is unveiled for brief, hourly sound-and-light shows during Museum hours. The original air-handling system, which was designed to create a clean air curtain around the flag, is being upgraded to better control dust and environmental conditions, such as humidity and temperature, which can cause considerable damage to textiles.

"While it is too bad that the public won't be able to see the flag continually as they do now," says Harold Langley, the flag's curator, "they should be reassured that under the new conditions, the flag will be preserved for many future generations."

The Star-Spangled Banner has had more than its share of adventure during its 169 years. Little is known about the flag's treatment from 1814 to 1907 when it belonged to the family of Colonel Armistead, commander of Fort McHenry during Britain's unsuccessful attack on Baltimore in 1814. The earliest known photograph of the flag, taken in 1874, shows it crudely tacked to a coarse backing, with one star missing and the white stripes tattered.

In 1914, Mrs. Amelia Fowler of Boston attached the flag to a new backing with a network of open buttonhole stitches. "An object on the scale of the flag is extremely difficult to work with," Odell says. "If the Smithsonian had not asked Mrs. Fowler to put on the backing, or if she had chosen one of the inferior backing methods used at the time, the flag would be in even poorer condition."

It was then hung horizontally in the Arts and Industries Building until World War II when it was folded and stored in a tar-paper-covered package and held in a cavern near Luray, Va. When it came out of storage, the flag was rehung in A&I in a glass case with moth crystals. During its stay in that building, the flag was vacuumed only once, and no other treatment is recorded. In 1963, the banner was moved to its present location in MAH.

The conservation project, which is scheduled for completion this fall, has called upon the expertise of staffers in several Museum departments, including Exhibits, Conservation, the Conservation Analytical Lab and Building Management. Josiah Hatch, director of public and academic programs, is overall manager for the project, which is supported by a generous grant from the Allstate Insurance Co. in honor of its employees on the occasion of the company's 50th anniversary.—*Laurie Wertz*

STRI

Africanized bees sighted at portals of North America

The killer bees are coming! The killer bees are coming!

But there's no need—yet—to head for cover, says Dave Roubik of the Smithsonian Tropical Research Institute. Roubik has been studying the "killer bees"—more properly known as the Africanized honeybees—in South America for the past six years.

"They are on their way to the United States," he confirms, "but at their current rate of progress, they probably won't be there until the end of the decade."

Roubik is one of the few experts in the world on the Africanized honeybee, and these days he finds his expertise in great demand because the bees arrived in Panama earlier this year. "They are now established all along the Panama Canal," the 30-year-old biologist says, "and are spreading steadily up the Pacific Coast with a likely arrival next door in Costa Rica by year's end."

Soon after the bees arrived in Panama, Roubik prepared a report for the ministries of Health and Education and Agriculture on public education programs, control, public safety measures and aid to beekeepers. The Panamanian government was so impressed that it transmitted the report to similar agencies in other Central American countries.

In addition, he has written a pamphlet to be distributed to the public in English and Spanish about the Africanized honeybee, with information for treating honeybee stings and arranging for swarm and colony removal. He hopes to find financial support to make a bilingual film on the bee and its biology and control.

The Africanized bee story begins 25 years ago in Sao Paulo, Brazil. Scientists carrying out breeding experiments designed to improve the honey-producing performance of the common European honeybee imported the more aggressive African strain of the same species, reportedly a superior honey producer in tropical and subtropical climates. During these experiments, African queen bees accidentally escaped, spreading rapidly to the south, north and west and forming large wild populations and driving out or mating with the more docile, domesticated European honeybees wherever they went.

Roubik's work on the Africanized bee is an outgrowth of his doctoral research at the University of Kansas. Since then, he has studied the bees in Brazil, Venezuela, Columbia and French Guiana. Working with the bees poses a real occupational hazard, and Roubik takes lots of precautions—including wearing two suits of clothes for work in apiaries which is no fun in tropical climates. "Discretion is the better part of valor," Roubik says, but working with isolated colonies in the wild often finds him without such elaborate protection.

The bees, he admits, have gotten bad press, largely because of their well-publicized attacks on people, livestock and pets in South America, some of these attacks resulted in deaths.

(See 'Bees,' Page 7)

Reliable Source / *Summer madness and a musical success story*

It had been a quiet summer evening, a routine patrol on the Mall, and K-9 officers Larry Chisley and Walter Page were driving their van (and the dogs) back to their 1111 North Capitol St. headquarters.

As they drove up they could see the flames. A car parked in front of the SI Service Center was on fire. Chisley called into his radio, telling the on-duty officer inside the building to summon the fire department. Meanwhile, he pounded on the door, rushed inside, grabbed two extinguishers and, with the help of Page, put out the fire. "It looked like it was going to explode any minute," Chisley recalled. The fire department arrived moments after they had put out the flames. The car's owner thanked them and called a tow truck.

As if all this weren't enough, Chisley had to go inside and fill out all those awful property damage reports. It seems his zealous knocks on the glass in the door had broken the pane.

Loyce's choice

She's on her way to the Big Apple and relishing every minute of it. After nearly a year of "ups and downs" (as an elevator operator in American History), Loyce Martin last month made it to the "top floor." By maintaining an "A" average in college, passing special music tests and meeting other criteria, she was selected for a four-year scholarship to The Juilliard School in New York City.

"This is my dream . . . I've been dreaming of going to Juilliard as long as I've been playing piano! I'm now 26 and started playing when I was 7—that's 19 years!"

But dreams are usually backed by hard work. She needed employment to stay in school—not to pay for the education itself because she had a four-year scholarship to get her bachelor's in music from Howard University—but to pay living expenses. Loyce worked in the MAH Museum Shop three years ago, then at the U.S. Department of Education for a year. She came back to the Smithsonian last November through a private company which supplies elevator operators.

Though it is not her life's dream, Loyce admits that operating an elevator is "rewarding because I met a lot of nice people. I've enjoyed it. You get to know a little bit about everybody."

Aspiring concert pianist Loyce Martin (Photo by Jeff Ploskonka)

While going through the paces at Juilliard, she will also teach piano to second-graders at Dalton, a private school on Madison Avenue.

What does the willowy musician hope for after Juilliard? "I want to be a concert pianist. I like the roar of the crowd!" (At Howard, she gave performances in and out of school. She is director of a youth choir at Antioch Baptist Church, and in high school, she performed in a Christmas program at the Kennedy Center.)

But also: "I eventually want to write lyrics and set them to music." Source feels a song coming on . . . la, la, dee, da, da, dee . . . Hmmm . . . .

Earlift

Is Source wrong, or has our guard force been even busier than usual this summer? It seems that two security officers, this time in the Museum of Natural History, were patrolling the first floor one afternoon about a half-hour before closing when a visitor rushed up to report an alarming incident that had just unfolded in the evolution hall. "A man just ripped off the ear of an elk," the astonished visitor said.

Officers John Boone and John Holmes rushed to the scene of the alleged crime only to find the suspect running away. He left the building, raced to the Freer pursued by the guards but dropped his treasure—the left ear of a stuffed male elk. The ear, Source hears, was brought into the Natural History security office and eventually returned to its rightful owner.

Undercover astrophysicist

Owen Gingerich, an astrophysicist at the Smithsonian Astrophysical Observatory and one of the world's foremost experts on Copernicus, was called to FBI headquarters this summer to identify a copy of the classic *De revolutionibus* suspected of being stolen from the Franklin Institute in Philadelphia 10 years ago. What the FBI might not have known (but Source did) was that Gingerich had first spotted the missing masterwork (a 1566 second edition) for sale—at an astronomical $8,750—in a 1971 catalog of antiquarian books. He had immediately called the Institute to report it.

Last June, nine years later, Gingerich was able to identify this famous book, now in the hands of the FBI, as the same one he saw listed in that catalog. He recognized the book's unusual handbound cover and its distinctive markings. As far as Gingerich knows, a grand jury is considering an indictment in the case. And Source will never again accuse astronomers of keeping their eyes only on the stars.

Esteemed visitors

Queen Sophia of Spain, visiting the Air and Space Museum this summer with her three children, might have been mistaken for a regular tourist were it not for the security guards hovering around them. The royal group, Elena, 19, Christina, 17, and Felipe, 14, spent about four hours in the Museum (somewhat longer than our average visitor) looking at exhibitions and sitting through "To Fly" and "Living Planet." At an informal reception in the Museum, our guests munched cookies, drank Perrier and signed the Secretary's guest book. (Source noted one formal signature: "Christina de Burbon, Infanta de Espana.")

During their visit, Prince Felipe politely asked his mom to buy him a Frisbee in the NASM Shop. Before the Queen could even reach for her royal wallet, acting director Walt Boyne rushed up with a gift for the heir-to-the-throne—an official Air and Space Frisbee.

The most glamorous visitor of the summer, no doubt, was the lady in the big white hat who appeared unannounced and accompanied by her secretary in short shorts at the Air and Space Museum in early August. An unidentified fan on the Building Management staff recognized her as Elizabeth Taylor and made sure all the proper authorities were notified. Taylor then was escorted by Acting Director Walt Boyne to the staff cafeteria, where she was oogled surreptitiously by a lucky bunch of lunchers.

Elsewhere, Indira Ghandi, prime minister of India, took time out from a busy schedule during her recent visit to Washington to have a look at "Modern Indian Paintings from the Collection of the National Gallery of Modern Art, New Delhi," then on view at the Hirshhorn.

Matrimonial matters

Christopher Calvert Addison, an assistant exhibition designer at the National Museum of American Art, married Sylvia McNeill Ripley, daughter of Secretary and Mrs. Ripley, in Litchfield, Conn., on July 17. At NMAA, Addison is known for his recent designs for the Berenice Abbott and Appalachian art shows. He joined the staff in 1976.

New baby

Only one baby announcement made its way to Source this month. Freer librarian Ellen Nollman and her husband, Akira Watanabe, welcomed a baby boy named David Satoshi Nollman-Watanabe on June 26. He weighed 7 pounds, 9 ounces. Nollman plans to return to the Freer this fall.

Arrivals

Libraries appoints Margaret Child assistant director

Dr. Margaret S. Child has been appointed an assistant director of the SI Libraries. She was formerly assistant director of the Division of Research Programs at the National Endowment for the Humanities. At the Smithsonian, she will serve as manager of the Research Services Division.

At NEH, she managed the grants process, from counseling applicants to making awards, and supervised the administration of some 280 current grants. During her tenure, NEH funded a number of complex library planning and development projects.

Child also participated in the formation of the Challenge Grant Program which responded to the long-range financial and managerial problems of libraries and archives. Recently she set up a major program that focused on problems of paper conservation and preservation, including professional training for conservators, instruction in preventive maintenance for librarians and archivists and support for cooperative or regional approaches to a range of conservation activities.

Dr. Mark Littler is the new chairman of Natural History's Department of Botany. Littler, a native of Athens, Ohio, holds bachelor's and master's degrees from Ohio University and a doctorate from the University of Hawaii. He has taught biological science at the University of California at Irvine for the past 12 years where he has produced scholarly publications and research on seaweed and seagrass. Littler succeeds **Dr. Dieter Wasshausen**, who is returning to full-time research after serving as chairman of the Botany Department for five years.

Grace Alegria and **Carol Johnson** are new clerk-typists at the Fred Lawrence Whipple Observatory. Alegria previously worked with the National Park Service at the Tumacacori (Ariz.) Mission. Johnson comes to the Observatory from the Veterans Administration Hospital in Denver.

Janice Hill and **Patty Zegowitz** have recently joined the Air and Space Museum's Space Science and Exploration Department—Hill as museum technician and Zegowitz as secretary. Zegowitz comes to the Smithsonian from the Bureau of Alcohol, Tobacco and Firearms. Hill is a recent graduate of the University of Maryland where she majored in the physical sciences. She will be working with the archival task force as well as assisting curators in a variety of research projects.

At the Smithsonian Tropical Research Institute, **Hernando Leyton** has joined the staff as a personnel specialist. Also new is ecologist **Dr. Stephen Hubbell** who will serve an intermittent appointment. He will divide his time between STRI and the University of Iowa where he is a professor of zoology. Hubbell received his doctorate from the University of California at Berkeley in 1969 and has taught at the University of Michigan. In Panama, Hubbell will continue his research on the ecology of Barro Colorado Island and studies of leaf cutter ants.

Kathy Boi, secretary, and **Kay O'Brien**, receptionist, have joined the staff in the Office of the Secretary. Boi previously worked for the president of the Salk Institute in San Diego, Calif., and Connecticut General Insurance. O'Brien, who came out of retirement to take her new position, used to work for the Federal Aviation Administration.

James Cassedy is a new library technician at the American Art/Portrait Gallery Library. He has worked for several government agencies, including the Library of Congress, the National Archives and the Government Printing Office. Cassedy is currently a student in the library and information science program at Catholic University.

Eleanor Floyd, formerly with the Environmental Protection Agency in Atlanta, is now secretary for the director of the Office of Fellowships and Grants. She replaces Marlene English who transferred to the Department of Defense.

—Johnnie Douthis

Departures

Paul Desautels retires after 25 years

Paul E. Desautels, curator of mineralogy and gemology at the Museum of Natural History since 1957, retired in August. During his 25-year tenure, much of the time as curator in charge of the Division of Mineralogy, he built what is generally considered to be the foremost collection of gems and minerals in the world.

Schroeder Cherry, outreach coordinator at the Anacostia Museum for the past three years, is the new curator of education at a New York art gallery, the Studio Museum in Harlem.

Dr. Mark W. Denny, a marine biologist at the Smithsonian Tropical Research Institute since last year, has been appointed assistant professor of Stanford University's Hopkins Marine Station in Pacific Grove, Calif.

Lucile E. St. Hoyme, Natural History anthropologist, retired in July after 40 years at the Smithsonian. St. Hoyme, the first female curator in the Department of Anthropology, took a temporary secretarial position at the Institution in 1942 while studying at George Washington University at night. She received her undergraduate degree in 1950, a master's in 1953 and began to move through the ranks as museum aide, anthropological aide, museum specialist and, finally, anthropologist. In 1963, she received her doctorate from Oxford University. Her numerous research specialties include human osteology, dental paleopathology, museum radiology and spectrographic analysis of dental enamel.

Paul Slud, a zoologist, has also retired from MNH after 18 years.

Mary J. Mann, museum specialist in the Scanning Electron Microscope Lab at MNH, resigned after 10 years at the Museum to accept a job in New Mexico.

Paleobotanist **Leo Hickey**, associate curator in MNH's Department of Paleobiology, left in July to accept the directorship of Yale's Peabody Museum. Hickey, a 1962 Villanova University graduate, who took his master's and doctorate at Princeton University, came to the Smithsonian in 1969. His research has been directed toward establishing and validating a classification system based on leaf architectural patterns for the identification of living and fossil flowering plants. Hickey made headlines early this year at an American Association for the Advancement of Science meeting when he and a colleague argued that ancient plant data from the western United States seem to dispute the highly publicized theory that a huge meteorite may have hit the Earth 65 million years ago blocking out sunlight and causing the sudden extinction of dinosaurs and many other animals and plants.

—Johnnie Douthis

SI Profile / *A museum director who knows art from all sides*

By SIDNEY LAWRENCE
HMSG Staff Writer

"It was impossible to be an artist in the 1940s or even '30s without encountering Raphael Soyer," Hirshhorn Director Abram Lerner tells a curious staffer. "He was a presence, a force, one of the great New York realists. Even today, you can't imagine anyone more susceptible to his environment or more excited about what he sees. At 82, Soyer is a young man painting young people. It's extraordinary."

Such articulate zeal is typical of Lerner. He is a spellbinder, full of the warmth, incisiveness and wisdom that comes with knowledge and experience.

The artist Soyer, it turns out, is a subject he is intimately familiar with; they have been friends for years. And now Lerner, believing Soyer has never been better as a painter, has organized a show of 17 of his major works since 1960. It opened at the Hirshhorn last month with a companion exhibition of Soyer prints.

Just as Raphael Soyer was a presence in New York art circles, so is Lerner at the Museum. His appealing countenance, crowned by a mischievous, round face and salt-and-pepper hair, is a familiar sight at the Hirshhorn, where Lerner lunches daily with colleagues Steve Weil and Nancy Kirkpatrick in the basement snack bar and then tours the plaza and garden with them.

Upstairs, Lerner's spacious, light-filled office has a wall-size bulletin board overflowing with images, a strangely incongruous turn-of-the-century print cabinet from his old offices in New York and an enormous Boston fern he pampers.

Lerner seems totally at ease in his job, and logically so. He was at the helm of the Museum even before it was a museum, helping first to build its collection as the late Joseph Hirshhorn's personal curator in the 1950s and '60s and then, over eight long years, orchestrating a thousand details to get the Museum open by October 1974. Since then, Lerner has overseen the acquisition of some 1,200 additional works and the presentation of over 30 major exhibitions.

Asked to comment on his success story, Lerner blushes, smiles infectiously, and unable to resist playing the regular guy, says, "It was no big deal—just part of an evolution." The evolution began in 1913, when Lerner was born to Russian immigrant parents in New York—"I've lived in every borough except Staten Island." Nicknamed Al from his initials A.L., he began his career as an artist after graduation from New York University. It was during the Depression and, like many other young artists at the time, he worked for the WPA Federal Art Project. He helped produce several murals, and a slide of one he hadn't thought of for years—a medical mural for the 1939 World's Fair—recently turned up in an Associates' lecture given by colleague Dr. Milton Brown of the City University of New York.

During World War II, Lerner worked as an Army illustrator and is fond of telling how he drew a soldier from the wrong war—a doughboy—on his first assignment. In 1945, he got a job as associate director of the A.C.A. (American Contemporary Art) Galleries and developed his own art at nights, on weekends and during August, when New York galleries were closed.

"I suppose you could say I was a 'studio painter," Lerner says. "My subjects were people, still lifes, landscapes—things like that." There's an intimate, almost hallucinogenic rooftop view by him in the Museum's collection. Lerner was friendly with some of the period's better-known artists, including Soyer, and adds that "I was aware of other artists I didn't personally know—Stuart Davis, Arshile Gorky, the painters who were making waves. But I guess you could say I went my own way, as all artists must.

"One of the great blessings of working at a gallery in New York and of being

Abram Lerner with friend, artist Raphael Soyer (Photo by Kim Nielsen)

near other galleries, not to mention the museums, was that I could maintain my interest in all kinds of current art as well as the art of the past. Looking at contemporary art keeps one alert, especially during a period when people are taking sides so dogmatically. Back then, Abstract Expressionism was achieving enormous popularity and the art world was in ferment."

In 1955, Lerner left his job and spent a year painting and studying in Italy. In 1957, the Davis Gallery gave him his first solo exhibition, which Lerner proudly points out "was favorably reviewed and sold out."

But his professional direction changed shortly thereafter when he accepted Joseph Hirshhorn's offer to curate his expanding collection of modern art. The two had met at the A.C.A. Galleries in 1945. Sharing a similar enthusiasm for art, they often went off together to galleries—Hirshhorn ripe to buy and Lerner offering counsel and opinions.

Lerner's life was considerably altered by his new job. "I thought I would give Mr. Hirshhorn two or three days a week of my time," he recalls, "but it turned out to be eight days a week. I stopped painting—practical priorities dictated it."

How did it feel when the Hirshhorn collection was earmarked, in 1966, to become the Smithsonian's museum of modern art, with him as director? "Well, it wasn't as if Joe sat down one day and said, 'Listen, Al, the collection's museum quality now, and I want *you* to be director.' It simply evolved out of the circumstances. After all, I had helped form the collection and knew it better than anyone."

Among a multitude of tasks, Lerner developed a professional staff, oversaw the cataloging of 6,000 objects (the collection had grown from 1,200 when he started), saw they were transferred safely to Washington and organized a 300-object inaugural exhibition.

"Our role from the beginning has been to provide a reasonable pause between what is trendiest and what appears to be solidifying as a permanent part of art history."

Lerner sees a challenging and exciting future for the Museum. "Our collection has almost doubled in size as a result of Mr. Hirshhorn's bequest," he says.

"Over the next few years, we'll be thinking of ways to get it to audiences outside the Museum, a formidable undertaking. But you know, I couldn't be happier. Other people go to their jobs every day with anxieties and trepidation. I don't, and I feel damned lucky! This is a great job and the Smithsonian is a great place!"

Q&A / *Magdalena Gilinsky: celebrating the richness of life experiences*

With sheep shears in hand and a thorough knowledge of her art, Magdalena Nowacka-Gilinsky first came to the Smithsonian for the Performing Arts' Christmas Celebration in December 1977 to demonstrate the intricate technical and design skills she deftly employs in her traditional Polish paper cutting, an art she learned from her grandmother.

Now, Gilinsky is seeing it all from the other side. As a production assistant to folklorist Jack Santino in the Office of Folklife Programs, she coordinates performances and crafts demonstrations at the Renwick in conjunction with the 14-month exhibition, "Celebration: A World of Art and Ritual."

Between her 1977 stint as a craftswoman at American History and taking up her duties for "Celebration" this year in May, she has lectured at the Renwick and presented Associates' workshops for both children and adults. She has coordinated volunteer activities for the Festival of American Folklife (1980 and 1981), worked with the State Department as a simultaneous interpreter of Polish and written several Polish children's stories, illustrating them with her delicate paper designs cut out with the traditional tool, sheep shears. She uses just the tips of the foot-long shears to make cutouts like this one:

Gilinsky, who has a master's in Oriental studies (Chinese and Japanese) from Warsaw University and a bachelor's in Slavic from the University of California at Los Angeles, is being featured in a Library of Congress booklet soon to be published about Polish paper cutting. She was interviewed by OPA staff writer Kathryn Lindeman.

Q. *The Living Celebrations are intended to complement the "Celebration" exhibit by showing real-life examples of ways people mark certain occasions. What kinds of celebrations have you featured?*

A. The exhibition opened on March 17 with a St. Patrick's Day celebration of Irish music and dancing with performers from the local area, Philadelphia and New York. We've featured, since then, Laotian and Cambodian New Year's festivals by the local communities; a Big Drum Dance from the Caribbean Island of Carriacou, put on by immigrants now living in New York, and Eskimo dancing, drumming and crafts with a group from St. Lawrence Island, Alaska.

Q. *As production assistant, what are your duties?*

A. Producing these celebrations is, first of all, a group effort. We plan what the celebration will be, then—with a lot of good help from interns and volunteers—I take care of all the administrative parts. A few things consistently repeat in the productions: writing up information for program notes, newspapers and flyers and working out travel and hotel arrangements for out-of-town participants. After each event, of course, there is the follow up of thank-you notes and certificates of appreciation.

Production Assistant Magdalena Gilinsky (Photo by Jeff Ploskonka)

Q. *You spend a lot of time with the people who come to present the celebrations, don't you?*

A. Arriving in Washington is a new experience for some, especially as in the case of the people from Gambell [an isolated village on St. Lawrence Island, Alaska]. Most of the celebrations are presented in two days, but the Alaskans were here for two weeks. I try to make them feel at home as much as possible—comfortable and not frightened. I also try to make government procedures and paperwork as simple as possible. I arrange transportation while they are here, make plans for them to go sightseeing. If they are from out of town, it's important to give them a feeling of the place. I'm careful not to overschedule and overwhelm them. This takes careful planning, but it can't all be done in advance. You can get the best feeling for what they are like and what they will enjoy after you meet and know them better. I brief the participants each day and remind them of important events and highlights for the day. Then there are always those unexpected crises: The van breaks down and you and 12 Eskimos rush onto the subway, trying to get to a press preview on time.

Q. *Isn't it difficult to re-create in a large public place like the Grand Salon a celebration that people normally have in their own living rooms or outdoors?*

A. The Grand Salon is like a big living room, and we try to give people the feeling of the usual surroundings of the celebration even though these may be unfamiliar to many of them. At the Laotian New Year's Festival, for example, the participants built an altar of flowers and made a waterfall. Members of the audience moved across the floor on their knees to be blessed by the monk who was seated there. The room was spontaneously transformed into a temple.

Q. *Isn't it tough for you to visualize just how the event will go in the Grand Salon if you yourself haven't seen the celebration before?*

A. It's very exciting to me! I talk ahead of time with all these people I don't know, haven't ever met. Then they arrive and they perform their music or demonstrate their crafts and my expectations are different from what comes out—but it works. We know where the celebration will physically happen but at the last minute it all looks very different. It's so good to see Winston [Fleary, leader of the Big Drum Dance] would just sweep people into dancing. Watching Estelle [Oozevaseuk from Gambell, Alaska] telling stories—there would be dead silence because she had so many interesting things to say. The same happened with the Laotians and Cambodians, blessing the flowers they wore on their heads. What you hope for is that everyone gets involved.

Q. *Isn't this the same sort of thing that happens with the people who come to perform at the Folklife Festival?*

A. It's different in that the Festival is longer than most of our celebrations and there are a lot more people—participants and staff—involved. With these smaller groups, you become part of them, you're with them all the time. But it's the same when they depart, it's like a drop, a void. I feel richer each time after the celebration—I have gained some life experience. You learn a lot about people's values, what's important to whom in this life. I am an immigrant. This may sound corny, but it means a lot to me that I can do something for this country in return for what I have here.

Discoveries / *Autumn delicacies for adventurous foragers*

By MADELEINE JACOBS
OPA Science Writer

Every year around Labor Day, I have a recurring fantasy: I wake up one morning, don my bluejeans, pack up a few things in an old knapsack and drive off into the country. I arrive at a rustic, 18th-century log house on 100 gorgeous acres nestled in a small valley near the Blue Ridge Mountains of Virginia. I'm greeted by a delightful couple who regale me with tales about a simpler time, show me how to live off the land and feed me homemade apple cider and elderberry jam sandwiches.

If this fantasy appeals to you, don't waste a moment. There may still be space on the Blue Ridge Wild Harvest trip sponsored by the Resident Associate Program. The popular, one-day event will be held twice, Sept. 25 and 26, at the farm and nature retreat of Ruth and Ed Smith in Madison, Va., near Charlottesville.

September is a perfect time of year for this adventure into living off the land. Autumn is in the air and weeds and wildflowers, nuts and berries abound, with harvest possibilities extending well into October. The trip is a way to get acquainted with the plants we take for granted (or more often ignore), plants that were used as food, seasonings, medicines, dyes and clothes by native Americans and the early colonists who transformed them into cough syrups, beauty potions, thirst quenchers and countless culinary delights.

On the way to the Smith's farm, we had a chance to see and eat some of these native harvests. As candy, persimmon "leather" was a bit chewier than most of us liked, but the candied rose hips were a hit with their great, full citrus flavor. We learned about the many uses of the ubiquitous milkweed plant: Dried, its flowers were used in stews by Indians, the "silk" was made into fibers and thread and the juice of stalks and leaves was rubbed on warts—in the misguided hope that the blemishes would disappear. Dogwood twigs were transformed into chewing sticks, or toothbrushes, tulip poplar leaves into poultices for headaches.

You can put together a cornucopia of tasty items with weeds, flowers and berries you gather yourself. (Drawing by Peggy Langrall)

The two-hour bus ride gave me barely enough time to copy down recipes for "dandelion roast" and elderberry gelatin, not to mention my all-time favorite—weed balls, made from yarrow, dandelions, violets, lamb's quarters and other assorted weeds available in your very own front yard (good to eat with cocktails, we were told).

We were greeted by the Smiths with a snack—sumac-ade, sandwiches and slices of Jerusalem artichoke tubers, tasting like a delectable cross between water chestnuts and potatoes.

After a brief bird-banding demonstration by Ed Smith of some of the common and delightful North American songbirds, we embarked on a sensory exploration for wild edibles through meadows and woods. Along the way, Ruth patiently pointed out the uses for all kinds of weeds, leaving plenty of time to gather, clip and snip our own assortment of goodies. By the time we reached the Smith's apple orchard for lunch and a splendid view of the Blue Ridge Mountains, I had gathered a cornucopia of sumac berries, Russian olives (a little like cranberries—great in muffins), chestnuts, black walnuts and an assortment of weeds.

The day ended with everyone pitching in to press the freshest apple cider I've ever tasted.

Unquestionably, the trip is a fantasy come true, which extends for weeks as you cook and eat all the goodies you've collected. Months later, on Thanksgiving, I relived my day as I ate dressing made from chestnuts I had gathered and frozen. It is wise, however, to bear in mind Ruth's advice that wild plants should be "diluted" with other edibles because too much—even of a good thing—can upset our delicate citified stomachs. (Her husband Ed jokes that he likes to dilute his wild edibles with "something that tastes good.")

Even if the Blue Ridge trip is filled, don't despair. You can do much the same thing on your own with a good guide book and some friends. I've been pleased with *Native Harvests, Recipes and Botanicals of the American Indian* (Vintage Books, 1979).

Blue Ridge Wild Harvest leaves from the Smithsonian at 8:30 a.m. and returns by 6 p.m. The cost is $28 for Resident Associate members, $36 for non-members. Participants provide their own lunches, beverages, scissors and collecting gear. To find out if there is still room, call 357-3030 or stop by the Resident Associate Office in the A&I Building.

Ruth Smith's sumac-ade (Indian lemonade)

Gather heads of sumac and place in large container. (Fruit of all sumacs with red berries can be used; poison sumac is a swamp shrub and has white fruit.) Cover them with water and crush with a potato masher or wrestle them with your hands. Water will turn pinkish. Strain the liquid through a cloth to remove the fine hairs. Add honey or sugar to taste. This refreshing beverage is high in vitamins and in malic acid, which gives it a light, citrusy taste.

Acorn muffins

Gather a whole lot of acorns and dry. Grind the meal and store in airtight container. Blend 1 1/2 sticks margarine with 1 cup sugar and add 2 well-beaten eggs and 1/2 cup milk. Sift together 1 1/2 cups whole wheat flour, 1 cup acorn meal and 1 teaspoon baking soda. Add the dry ingredients to the blended mixture and stir just enough to moisten. Mix in 1 cup raisins or elderberries and 1 cup applesauce. Spoon into muffin cups. Bake for 25 minutes at 325 degrees.

SI People in the News

Three Smithsonian publications recently won design awards from the Art Directors Club of Washington. *Celebration: A World of Art and Ritual*, designed by Carol Hare Beehler of the SI Press for the Office of Folklife Programs, won a silver medal, and two publications from the Museum of American Art, *More Than Land Or Sky: Art From Appalachia*, designed by Polly Sexton of the Press, and *Perkins Harnly: From the Index of American Design*, designed by free-lancer Marc Alain Meadows, won merit awards.

Natural History

Roxie C. Laybourne, research associate with Natural History's Department of Vertebrate Zoology, was cited as an example of a "successful person" by the president of AT&T. In a commencement address at Union College, Schenectady, N.Y., William M. Ellinghaus said that successful people in this society are those "who make things happen, who get things done, who keep mankind on that high road." The speech was inspired by an article about Laybourne in the March issue of Smithsonian magazine in which Laybourne's work as a "feather detective" was described. Ornithologist Laybourne's expertise is called upon by everyone from aircraft engineers trying to design planes to withstand collisions with birds to FBI agents looking for clues in murder or robbery cases.

Margaret A. Santiago, registrar, recently attended the Ninth International Congress on Arts and Communications sponsored by the International Biographical Center and held at Queens College, Cambridge, England. In addition to singing with the IBC choir at the conference banquet, Santiago visited a number of museums and the Museum Documentation Association for an in-depth view of how the British approach registration procedures.

Natural History's Roxie Laybourne

Air and Space

Historian Emeritus Paul Garber has been named an honorary pilot of the Brazilian Air Force. Ambassador Antonio F.A. da Silveira presented Garber with a pair of golden wings and a citation in appreciation of his work with historical materials relating to the Brazilian aeronautics pioneer, Alberto Santos-Dumont.

Lillian Kozloski, former secretary for the Space Science and Exploration Department, has been promoted to research assistant. She will be working with the preservation task force for space science artifacts.

Ron Wagaman and Ralph Johnston of the Langley Theater staff attended the Space Theater Consortium held in Hutchinson, Kan.

Portrait Gallery

Lillian B. Miller, historian of American culture and editor of the Peale Papers, has been appointed to the Council of the Institute of Early American History and Culture in Williamsburg. As a member of the council, Miller will serve on the editorial advisory board of the Institute's publication, The William and Mary Quarterly.

Astrophysical Observatory

J.T. Williams, who works at the Whipple Observatory in Arizona was cited in a front-page story in The Wall Street Journal for the scientific analysis he is conducting in the search for a possible location for the New Technology Telescope, now being developed to be the largest telescope on Earth.

Harrison Radford, a physicist, has been named an Alexander Von Humboldt Foundation Senior U.S. Scientist in recognition of his research and teaching accomplishments. Early next year, he will spend six months at the University of Bonn, West Germany, pursuing research of his choice.

John Huchra, an astronomer, was a guest of television personality Hugh Downs, who is an amateur astronomer, at Downs' annual "Cosmology Dinner" in New York. Other notables attending were science-fiction writer Isaac Asimov, science writer Ben Bova and John Slaughter, head of the National Science Foundation.

American Art

An exhibition organized by Director Charles C. Eldredge, "Charles Walter Stetson: Color and Fantasy," opened recently at the Spencer Museum of Art at the University of Kansas where Eldredge was director until his NMAA appointment. His monograph on the artist (1858-1911) has been published in conjunction with the exhibition.

The Montgomery (Ala.) Museum of Fine Arts has published "Anne Goldthwaite: A Catalogue Raisonne of the Graphic Work" by Adelyn Breeskin, senior curatorial advisor of painting and sculpture, in conjunction with its exhibition of Goldthwaite prints.

Anacostia

Zora Martin Felton, head of the Education Department, will be the guest speaker at the opening convocation of Moravian College in Bethlehem, Pa., her alma mater, later this month.

SI Press

John Ouellette has been appointed to the new position of financial manager, responsible for the fiscal management of the Press, which includes the Scholarly Publishing and the Direct Mail divisions. Smithsonian Exposition Books was incorporated into the Direct Mail Division in December 1981. Ouellette began his SI career in 1971 as the accountant for Smithsonian magazine. Starting in 1978, he acted as accountant for Exposition Books and added the Press' accounts to his area of responsibility in 1981.

SI Libraries

Mary Augusta Rosenfeld and Sharon Sweeting have been selected to fill two newly created positions in SIL. Rosenfeld, who has been with the Libraries since 1976 and most recently served as assistant librarian for the Special Collections, is now assistant to the director for resource development. Among her duties are locating new sources of support for SIL programs and projects, including preparation of proposals for grants support and publicity.

Sweeting, as assistant to the director for publications and exhibitions, will be responsible for the creation, development and implementation of the new translation program which is funded with excess foreign currency funds through the Office of Fellowships and Grants. Sweeting came to the Libraries in 1969 as a library technician and most recently worked as special activities librarian in the Office of the Director.

Joseph Henry Papers

Editor Nathan Reingold will be on a year's sabbatical until next July. Marc Rothenberg is serving as acting editor.

Museum Programs

"Museum Careers," a videotape produced and directed by Eleanor Crow, audio-visual specialist, has been awarded a citation of achievement in the training and education category of the Information Film Producers of America Inc., Audio-visual Department of the Year, Competition.

—Johnnie Douthis

SI Message Center

For sale: 1979 Yamaha XS 400. Fetter faring, luggage rack, 11,000 miles. Excellent condition. $975. Von Hardesty, 357-2515.

Wanted: Artist new to area seeks free or very inexpensive live-in studio or long-term housesitting. Va. preferred. David, 681-7809, after 5:30 p.m.

For sale: Nu-Arc plate maker. FT-26 carbon arc. Ex. cond. Extra carbon rods. $650. David Gant, 287-3482.

For sale: Electric food dehydrator, Sears brand, like new, used one season. $75. JoAnn, 287-3326 or 372-8768 (home).

For sale: Man's 3-speed Schwinn bicycle. Two yrs. old, ridden only once. $100. JoAnn, 287-3326 or 372-8768 (home).

Wanted: Car pool from Old Georgetown Road to Mall; hours flexible. Maurice, 357-2885.

For sale: Mary Kay Cosmetics available at discount prices. Must close out inventory. Karen, 855-6276, evenings.

For rent: Boat slip in deep water, Western Shore, Md. Accommodates boat up to 40 ft. Karen, 855-6276, evenings.

For sale: 60"x72" polyurethane foam mattress for queen-size sleep-sofa. Brand new, never used. $40. Cheryl, 357-2686.

Wanted: Someone to join car pool from Berwyn (between College Park and Greenbelt) to MNH. 6:30 a.m.-3:30 p.m., non-smoking. Charlotte or Dolores, 357-1856.

For sale: Camera. Cannon AE1 program, used once. Black body, case, warranty. $280. 723-7589, evenings.

Wanted: Riders for existing car pool from Fairlington in Arlington to MNH parking lot. Hours 8:45 a.m.-5:15p.m. Nancy, 357-1851.

Wanted: If your unit has produced audio-visual programs and has not been contacted for internal listing of A/V programs produced by SI, call Nancy Fuller or Dawn Warfle, 357-3101.

For sale: 1979 Triumph Spitfire hardtop convertible. Overdrive, AM/FM stereo cassette. $4,000. Dana, 357-2526, or 643-1485 after 5 p.m.

For sale: Nikon "EM" SLR automatic camera body with leather case. Like new. Mario Ferris, 287-3355.

For sale: Wooden-shaft golf clubs to decorate your den. $3 each. John Zanone, 836-0981, after 6.

For sale: Handmade all-wool Chinese rug, Tientsin series, 6'x4'. $450. Leni Joeson, 287-3280.

For sale: Two bentwood and cane armchairs, $95 or best offer the pair. Four director's chairs, $90 or best offer. Tom, 483-8750, evenings.

For sale: Bright one-bedroom apt. in established Dupont Circle co-op. $56,000. $18,000 down, $38,000 at 6 percent. Tom, 483-8750, evenings.

For sale: 1981 CJ-7 Jeep. 4-cyl., 4-speed, hardtop, tinted glass. "Renegade" package. Many extras. Richard, 673-4869 or 937-9216 (home).

For sale: Piano, Altenburg Spinet. Exceptional tone, full keyboard, mahogany finish with matching bench. Play it and see for yourself. Diane, 434-6620, after 7 p.m.

For sale: 100 swing-wing display panels, 40 pc, 30"x60"; 60"pc, 30"x72". $8 and $9 each in lots of 5. (If new, would cost $40 ea. in lots of 20.) Bob Kraft, 691-0534, Vienna, Va.

For rent: Newly renovated one-bedroom apt. in S.W. Washington. 10 minutes from the Mall. Hardwood floors, dishwasher. Michael, 357-3281 or 737-1376.

For sale: 1968 Peugeot, 4-door sedan. Standard shift, runs well! Needs visible body work for rust. Frame itself is not rusted. All tires are steel-belted radials in good condition. Highest bidder or $150. Call evenings, 587-3669.

SI Sports / *Daytime workouts abound; softball season winds up*

By LAURIE WERTZ
OPA Intern

Now there are three good reasons to get out of the office and into shape during the workday. The Smithsonian Museological Association-Museum of Natural History has expanded its trial calisthenic program to offer Smithsonian employees weekly classes in vigorous stretching, yoga and dance.

"The trend in the '80s is toward wellness in the workplace," says Agnes Yore, a nurse in Natural History's Health Unit. "The trial calisthenic program recognizes the need for employee exercise, even without sophisticated facilities."

Simon Arzu of the National Capital YMCA teaches "Vigorous Stretching/Calisthenics" every Monday, noon to 1 p.m., in the Invertebrate Zoology Seminar Room, W-218B (MNH).

"The class begins with a series of exercises called biotonics—a combination of stretching and isometrics which uses the body to strengthen itself," Arzu explains. "We then move on to leg stretches, sit-ups and lunges as a warm-up for partner stretches."

All of the exercises—which, by the way, live up to their "vigorous" billing—are designed to strengthen, slim and improve flexibility. Arzu believes that the class is beneficial for participants of all physical abilities.

"People can see improvements in their bodies. It just makes them feel good." Participants echoed his feelings. "I'm an exercise nut," says Nancy Seeger, Smithsonian Libraries. "I use this class to supplement a dance class." Tyrone Jones, Exhibit Production, says that "the exercises are helping a recent leg injury." Whatever their reasons for being there, everyone agreed that the class provides a good midday workout.

The less vigorous-minded (and bodied) might venture to Kathleen Paddack's yoga class, held on alternating Tuesdays and Thursdays, from noon to 1 p.m., also in the Invertebrate Zoology Seminar Room.

"This class is basically a health-awareness class that allows people to become in tune with their bodies," Paddack says. "Hopefully, participants will develop a feeling of responsibility for their own well-being."

No previous yoga experience is required. "I didn't do any exercise before this," says Susan DeReitis, Smithsonian Libraries. "I come here because it's both good exercise and a calming experience."

Invigorating yet relaxing also describes the third class, "Stretching with Emphasis on Dance."

Again, no dance experience is required. Kathryn Kelley, Smithsonian magazine, enjoys the weekly dance session "because it gives me energy to face the afternoon." Other class members like the spontaneous nature of the routines (no two classes are the same) and the wide variety of music—everything from classical to jazz to country.

The dance class meets Fridays from 12:15 to 1:15 p.m. For location, call instructor Kathy Lucatorto at 363-2879.

The trial calisthenic program will be expanded if there is enough interest. Each class costs $2 per session. Participants must have a NASM Physical Fitness Facility Card, which requires a doctor's release.

Because space is at a premium in Smithsonian buildings, locations and schedules of the classes may change. To confirm, call Paul Greenhall, 357-2019.

Softball

The Protection Division League wound up an exciting season with the B Company (A&I)Bombers coming out on top with a spectacular 23-5-0 record and going on to become league champions after beating the NGA Old Masters, 9-7, at the Protection Services picnic Aug. 14. Officer Roscoe Harper of the Bombers was named most valuable player after he came up with a game-winning homerun in the seventh inning.

Bombers' catcher William Thompson, backed up by pitcher Jessie Williams, gets the ball too late to keep NGA from taking a 6-5 lead. But Bombers won, 9-7. (Photo by Jeff Ploskonka)

Placing second following league playoffs were the NGA Old Masters, with the NASM Sluggers (Building Management) coming in third.

Officer Willie Jones, coach of the E Company (NASM Security) Powers of Ten, declared the 1982 season a big success. Jones, in looking forward to next year, said that he hoped other SI employees, besides those in Protection, would show up for play.

Another group, the recreational softball team plays its final game on Sept. 1 against the NASM Sluggers. This will be the group's first game with a Protection Division team, but organizer Marge Poore said that SI had met each of its previous opponents twice and had beaten them all at least once.

A third group, the Smithsonian Team which plays in the Interior Department League, ended the season Aug. 13 first in their division with a 12-1 record.

'Bees'

(Continued from Page 3)

"These bees are not vicious wanton killers," Roubik states emphatically, but they can be radically different from the relatively docile European honeybees used by beekeepers in both South America and the United States. "The Africanized honeybees can fiercely defend their colonies when disturbed, and once disturbed, the colony may remain extremely sensitive to further disturbance for hours or even days." In practical terms, this means a higher incidence of stinging accidents because a bee's main line of defense is its sting.

Beekeepers and scientists alike are sharply divided over the Africanized bee's impact when it reaches the United States. Some scientists and beekeepers believe that, in the worst scenario, the bees could create a serious public health hazard, wreak havoc on the multimillion-dollar American beekeeping industry and have serious economic repercussions for at least $9 billion worth of crops that depend on honeybee pollination. At the other extreme, a few scientists and beekeepers dismiss these threats as "humbug" and call the whole issue a "media creation."

Roubik is somewhere in the middle but is especially concerned about the impact on pollination and native plants and animals. Beekeeping and public health are only one facet of the situation, he says. In studies in French Guiana, he found that the Africanized bee has displaced native pollinators almost entirely at one species of flowering plant. Says Roubik, "The truth is, we don't know much about the pollinating behavior of Africanized bees, whether they will perform the same functions that native and domesticated European bees carry out."

Roubik's larger area of research includes the pollinating behavior and biology of a wide variety of bees, but, understandably, a large portion of his time now is devoted to studies on the Africanized bee's ecological impact and to helping Panamanian beekeepers and the general public adapt to the bee.

"These bees are not tourists here in Panama," Roubik says, adding that they won't be "tourists" when they arrive in the United States either. "They are the bees of the future and are one of the most successful colonizers on Earth. But they can be lived with." —*Madeleine Jacobs*

'Move'

(Continued from Page 1)

other MNH department committees, began meeting last fall. SMASH committee members Joan Andrews, Alice Thomson, Deborah Wood, Linda Eisenhart, Jane Norman, Joe Brown, Bill Merrill and Vince Wilcox submitted a report to Museum Director Richard Fiske in March. They suggested establishing a large staging area in the building so that objects already inventoried could be inspected, packed and shipped from there.

And, in the spring, Cathy Kerby, assistant to the director, gave an introduction to the Support Center in a lecture for some 300 MNH staffers.

Estimated time needed to complete the move is five years, says Anthropology Collections Manager Wilcox. His department will be sending 90 percent of its holdings (about 2 million objects) to the Support Center.

"To come up with our five-year estimate, we had a few dress rehearsals. We figure an average five-drawer quarter unit of specimens takes at least five hours to pack and unpack," Wilcox says.

Moving specimens to the Support Center will free up two MNH exhibition areas, halls 27 and 30, as well as spaces in the attic and basement. Fiske and other MNH staffers are currently making plans for the use of these non-public areas. —*Linda St. Thomas*

Preview/ *Frisbees, books, celebrations open fall season at SI*

By JOHNNIE DOUTHIS
OPA Staff Writer

Why not celebrate Labor Day someplace different this year—say, Buena Vista, Va., or Deal Island, Md.! *Fairs and Festivals*, a new SI Press book, tells what's happening in these locations—a parade and jousting tournament in Virginia and skipjack races in Maryland. This handy publication lists, by month, more than 200 special events along with dates, directions, descriptions, sponsors and more. The 160-page guide to civic, ethnic, religious and economic celebrations concentrates on Maryland, Virgina and Washington, D.C. Produced by the Office of Folklife Programs in conjunction with the Renwick show "Celebration: A World of Art and Ritual," the book sells for $4.50 and is available in area bookstores as well as SI museum shops and the Smithsonian Bookstore.

Piedmont, the hilly, upland region of the eastern United States that stretches from southeastern New York to central Alabama, is represented by craftsmen from the area in a sales exhibition opening Sept. 2 at the Renwick. "Piedmont Craftsmen" offers a selection of works by 11 artists working in glass, wood, silver, bronze, steel, copper, porcelain, pottery and fiber. Prices range from $15 to $1,400. The show runs through Oct. 24.

More celebrations

It's time to pull out that Frisbee or some reasonable facsimile to join the fun for the sixth annual Frisbee Disc Festival on Sunday, Sept. 5. Sponsored by the Air and Space Museum, activities include freestyle routines and demonstrations by world-class Frisbee disc champions—human and canine. Bring a picnic and learn the basics of disc play, or pick up tips on how to perform intricate throws and catches from noon to 5 p.m. on the Mall east of NASM. Rain date is Labor Day, Sept. 6.

Films, dances and lectures continue to complement the Renwick's "Celebration" exhibition. A sampling follows: A performance of ritual dances of India, Friday, Sept. 10, 7:30 p.m. and Saturday, Sept. 11, 1 p.m.; a Javanese shadow puppet performance, Sunday, Sept. 12, 3 p.m.; a lecture on "Rituals of Fruitfulness and Power," Tuesday, Sept. 14, 12:30 p.m., and a discussion of a king's funeral in Ghana by Renwick staffer Allen Bassing, Wednesday, Sept. 22, noon.

"Docked Boat," will be featured in "William H. Johnson: The Scandinavian Years," opening at NMAA on Sept. 17.

Exhibitions

Prentiss Taylor, a local printmaker, has selected 61 prints for the Sept. 3 opening of "In Pursuit of . . . The Washington Print Club 9th Biennial Members Exhibition" at American Art. The theme of pursuit—of fish, money, women or ideals—is followed. Curated by Janet Flint, the show continues through Oct. 31.

Also at NMAA, from Sept. 24 to Dec. 5, guest curator Jane M. Farmer has selected 50 works by a San Francisco artist for "Familiar but Unique: The Monoprints of Joseph Goldyne."

"Fashion Prints: 125 Years of Style" recently opened at Cooper-Hewitt, adding another dimension to New York's image as a fashion capital. Continuing through Jan. 2, the show of more than 200 hand-colored prints indicates changes in style and taste in clothing for men, women and children from the end of the 18th to the first quarter of the 20th century. Elaine Dee is curator.

Curator David McFadden has selected more than 350 works from Denmark, Finland, Iceland, Norway and Sweden for the Sept. 14 opening of "Scandinavian Modern 1880-1980" at Cooper-Hewitt. This retrospective, continuing through Jan. 2, will include furniture, ceramics, glass, metalwork and textiles.

At NPG, curator Wendy Wick has put together a diverse group of materials for "Heroes, Martyrs and Villains: Printed Portraits of the Civil War," opening Sept. 10 and continuing through April 3.

Films and lectures

On Sept. 3, the Friday noontime film and lecture series at Natural History presents "The Last Tribes of Mindinao," a documentary on an isolated Philippine tribe.

On Sept. 10, Chip Clark, MNH photographer, will give an illustrated lecture on his assignment for National Geographic to document the work of a Canadian archaeology team.

Another film, "Notes of a Biology Watcher: A Film with Lewis Thomas," will be shown on Sept. 17. This program from "Nova" is a portrait of individuality and interconnectedness in nature.

For the Sept. 24 program, Thomas Ager, a geologist with the U.S. Geological Survey, discusses "Ecology and Paleoecology of Southwestern Alaska."

Over at Air and Space also on Sept. 24 at 7:30 p.m., Christopher Plummer and Michael Caine are among the headliners in "Battle of Britain," a 1969 film covering 16 weeks in 1940 when Nazi Germany launched massive air attacks against Great Britain. The film will be shown in the Langley Theater.

Musical notes

The Saturday Live program at American History features Laurie Andres on Sept. 4 with a concert of country dance music from America, England, Ireland and Scotland. On Sept. 18, James Darling of the Bruton Parish Church in Williamsburg will present 18th-century keyboard works, including English voluntaries. This free program will be held at 2 p.m. in the Hall of Musical Instruments.

In the same location on Wednesday, Sept. 22, at 1 p.m., members of the Smithsonian Chamber Players will perform music by Haydn.

Symposia

The National Zoo will hold a weekend symposium on Saturday and Sunday, Sept. 11 and 12, from 9 a.m. to 5 p.m. each day. "Animal Extinctions, What Everyone Should Know" is aimed at non-specialists who are interested in understanding more about the causes and consequences of the disappearance of species. Tickets are $12. Call 673-4840 for more information.

"Reinterpreting Galileo: His Significance for the History and Philosophy of Science," a day of discussion co-sponsored by the Office of Smithsonian Symposia and Seminars and Catholic University, will be held in two sessions on Friday, Sept. 17. The complete schedule can be obtained from CU (635-5259).

Explore the solar system

A tour of the solar system as seen from unmanned spacecraft is the focus of "Probe," a new multimedia show opening Sept. 29 in NASM's Einstein Spacearium. The 30-minute program offers visits to Venus, Jupiter's Galilean satellites and the ringed world of Saturn. Admission is $1 for adults and 50 cents for children, students and senior citizens.

Around the Museums. . .

The Traveling Exhibition Service happily enters its 30th year this month. Begun in 1952 as a National Collection of Fine Arts exhibition loan program, SITES circulated about a dozen shows to museums in this country and abroad in its first year. Today, SITES' 30-member staff researches, prepares and ships about 30 new exhibitions a year and circulates another 100 existing shows.

To celebrate its birthday, SITES has issued a limited edition of its poster, "American Impressionism," to friends, sponsors and exhibitors.

Save your life

At last the ultimate credit card—one that could buy your life—can be added to that collection you carry in your wallet. It's called the National Safety Council Medical Information Card, and it will be available to SI employees at a reduced rate through the Office of Protection Services Safety Office. The card reproduces in microfilm an individual's vital health statistics, including blood type, medical allergy information, pre-existing conditions, family and doctors' names, addresses and phone numbers, heart information, including electrocardiogram readout if necessary, organ donor information and more.

Staffers can order the card for themselves and family members for $6.25 each (a $3.70 savings) plus $1.25 for handling, postage and tax. An additional fee of $1.50 is charged if a detailed EKG tracing is to be added to the card. Application forms are available from all SI health units and the Safety Office (287-3611).

T-shirt alert

Tropical Research Institute biologist Gene Montgomery is for the birds—the brown pelicans, that is. For several years, Montgomery and his colleagues have been studying brown pelicans on Taboga, a small island in the Bay of Panama where Montgomery makes his home, and nearby Uraba Island. More brown pelicans nest in the rookeries on these islands than any place else in the world, with 50,000 of the endangered seabirds arriving each January and leaving before the end of August. Montgomery and others would like a Panamanian national seabird refuge to be created on Taboga and Uraba to protect these vital nesting areas for future generations of brown pelicans, which have suffered because of pesticide use and habitat destruction. To help in this effort, you can purchase a T-shirt for $7 by writing Aliso

OPA's Donna Murtha sports a brown pelican T-shirt. (Kim Nielsen photo)

Date, Box 1982, APO, Miami, Fla. 34003. Be sure to specify your size (S, M, L) and whether you want the slogan in Spanish or English.

Crafty plans

The Smithsonian Women's Committee is calling for entries in the first Washington Craft Show to be held in the Departmental Auditorium, 1300 Constitution Ave., May 5-8, 1983. Cash prizes totaling $3,000 will be awarded. Applications must be received by Oct. 15. For information, call the Women's Committee at 357-4000.

Book alert

The SI Libraries have joined with more than 350 North American libraries in reporting "publications printed in Great Britain and its colonies as well as all items printed in English anywhere else in the world, 1701-1800," to the British Library, sponsor of the project. As titles are recorded, they are made available through the Research Libraries Information Network computer data base and will eventually be published as the *Eighteenth Century Short Title Catalogue*.

Staff of the Special Collections Branch has already identified for ESTC most of the titles that are currently in the Dibner and other special collections, but many books may remain unidentified in the open stacks, in divisions or on exhibit. The Libraries staff asks that anyone noticing appropriate Smithsonian Libraries' books, in their offices or in the stacks, report them to the Special Collections Branch (357-1568) for submission for the ESTC.

Military History

"Soldier-Statesman of the Age of the Enlightenment," a five-day colloquium of the International Commission of Military History held at the Museum of American History in July, was attended by 110 delegates from the United States, Korea, Canada and Europe, including one representative from Romania. The conference, sponsored by the U.S. Commission on Military History, the Smithsonian and the U.S. Army Center of Military History, was held in conjunction with MAH's George Washington exhibition, but included sessions on other prominent leaders such as Frederick the Great, Marlborough and Peter the Great.

John O. Marsh Jr., secretary of the Army, opened the proceedings and Forrest C. Pogue, director of SI's Dwight D. Eisenhower Institute for Historical Research, welcomed the group. Philip K. Lundeberg, curator in the Division of Naval History and president of the Commission on Military History, reports that participants agreed that America's first president ranked among the most notable statesmen in the pantheon of great 18th-century leaders.

82-11

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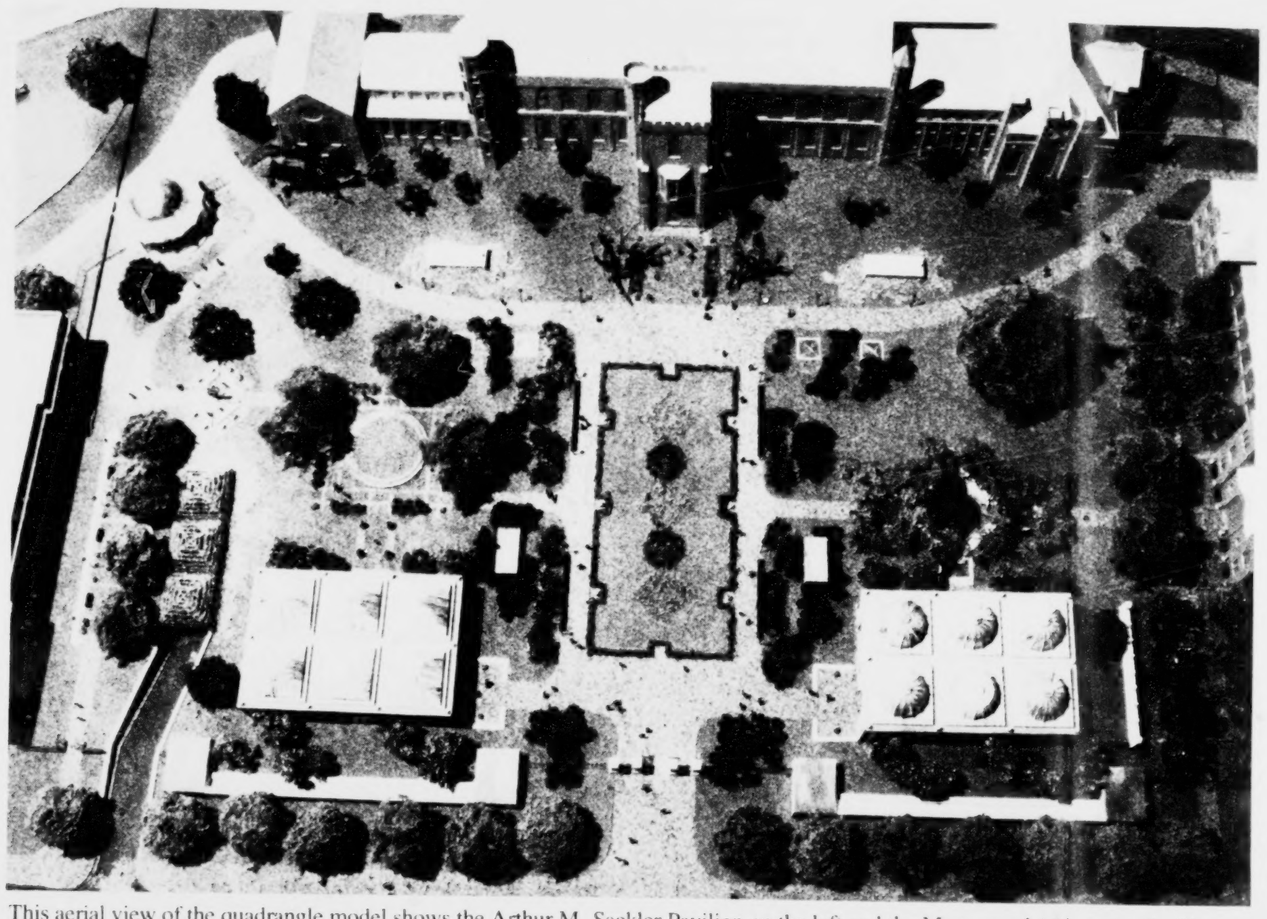
The Torch

A MONTHLY NEWSPAPER FOR THE SMITHSONIAN INSTITUTION

NO. 82-11 NOVEMBER 1982



This aerial view of the quadrangle model shows the Arthur M. Sackler Pavilion on the left and the Museum of African Art Pavilion on the right (near A&I). The circular structure (upper left) between the Castle and Freer is the glass kiosk entryway to the below-ground educational facilities. The kiosk and pavilions will be surrounded by a 4-acre garden.

SI1.24:

Quad groundbreaking scheduled for spring

By SUSAN BLISS
OPA Staff Writer

The Smithsonian is proceeding with plans for construction of the Center for African, Near Eastern and Asian Cultures, following congressional appropriation last month of the federal share of funds for the project. The center will provide homes for the National Museum of African Art and the Arthur M. Sackler Gallery of Asian art as well as office space and facilities for research, conservation, education and international scholarly conferences.

The new cultural complex will occupy a quadrangle formed by Independence Avenue, the Castle, the Arts and Industries Building and the Freer Gallery of Art.

The congressional appropriation of $36.5 million completes the federal contribution toward the total cost of $75 million for the project; last year, $960,000 was appropriated for planning. The additional $37.5 million is being raised through non-federal sources.

Major gifts have already been made by Dr. Arthur M. Sackler of New York City, who pledged a collection of Asian art, valued in excess of $50 million, and $4 million toward construction of the gallery to be named in his honor. (See The Torch, October 1982, Page 1.) Contributions also have been made by the governments of Japan and South Korea.

Many individuals and corporations also have made substantial contributions. A total of $27.5 million in private funds has been raised and a campaign is under way to raise the remaining $10 million.

"The center is the Smithsonian's re-

(See 'Quad,' Page 8.)

Quad plans bring changes in staff routines

By LINDA ST. THOMAS
OPA Staff Writer

How will the construction of the Center for African, Near Eastern and Asian Cultures affect Smithsonian staff members, beginning this month and continuing over several years?

There will be five major changes: the SI parking lot will be closed, the shuttle van stop will move, the Victorian Garden will close during the construction period, the dispatcher will have a new pickup point and vendors will no longer use the Castle's south basement door.

The SI parking lot, which accommodates 132 cars, closes Nov. 1. During October, staffers with reserved spaces in that lot were reassigned to lots at Natural History and Arts and Industries and to spaces on the Freer driveway. Some cars will be given spaces in the Air and Space public parking garage but will be reassigned in the spring when public demand for the spaces increases again. All staff members who had spaces in the SI lot will be accommodated in other parking lots, according to Ann Miller of the Business Management Office.

A construction fence will be erected, beginning early this month, around the quadrangle area—along Independence Avenue and filling in the spaces between the Freer and the Castle and between the Castle and A&I. No pedestrians, not even staffers, will be allowed inside the fence during the construction period. (Estimated completion date for the center is late 1985).

The SI shuttle will continue to operate on its current schedule, but its pickup and drop-off point, beginning Nov. 1, will be the A&I parking lot rather than the Castle lot, Transportation Chief John Moreci says. Staffers in the Castle and A&I who have requested rides in Smithsonian cars usually will be picked

(See 'Changes,' Page 8.)

Nancy Hanks becomes Smithsonian regent

Nancy Hanks, former chairman of the National Endowment for the Arts, has been appointed one of the Smithsonian's nine citizen regents. The nomination, approved by joint resolution of Congress, was signed into law by President Reagan Sept. 18. Hanks currently is vice president of the Rockefeller Brothers Fund.

Chairman of the Endowment from 1969- 1977, she has served on numerous private and government councils and commissions, including the arts and humanities committee of the American Revolution Bicentennial Commission, the National Committee for Urban Recreation and the White House Conference on Aging.

Nancy Hanks

Hanks, a graduate and trustee of Duke University, is also a member of the American Association of Museums. She is a resident of Washington, D.C.

The Smithsonian's Board of Regents is responsible for managing the affairs of the Institution. Besides the nine citizen members, appointed by joint resolution of Congress, the board is composed of the vice president, the chief justice of the United States, three members of the Senate and three members of the House.

Hanks replaces James E. Webb who retired from the board June 21.

Director talks about NMAA reorganization

By DAVID M. MAXFIELD
OPA Staff Writer

The staff of the National Museum of American Art, directed since July 1 by Dr. Charles C. Eldredge, is being reorganized to deepen the museum's service to the entire nation and to advance its exploration of the currents of American art, missions recognized two years ago by the museum's change of name from National Collection of Fine Arts.

The reorganization, Eldredge recently told his staff, "should enable the museum to achieve its mandate as a *national* resource, providing services for audiences in both Takoma Park and Tacoma, Wash."

In an interview, Eldredge said the museum's programs are "in basically sound condition" and added that he hopes to "continue to build upon" the work of his predecessor, the late Joshua Taylor, by bringing a "fresh perspective" to the gallery's organization, programs and collections.

Eldredge, underscoring the need for the national museum to "serve a wide audience," recalled with a laugh that few in Lawrence, Kan., where he had served as director of the Spencer Museum of Art, had ever heard of the National Museum of American Art, despite its national stature and relationship to the Smithsonian. One friend, in fact, thought at first that the 38-year-old scholar was to head the NCAA (National Collegiate Athletic Association).

"Stand at Eighth and G streets, hail a cab and see where you'll end up," Eldredge suggested to a Resident Associate audience Oct. 5 when Secretary Ripley introduced him and Alan Fern, the new director of the National Portrait Gallery, to the local community. "You're likely to arrive over at Carter Brown's place."

Under the reorganization plan, "the previous system of 15 senior staff members reporting directly to my office," Eldredge said, "has been streamlined by the establishment of three new divisions under the director and Deputy Director Harry Lowe."

The Curatorial Division, which Eldredge will chair for the time being, with the counsel of senior curatorial adviser Adelyn Breeskin, includes staff

(See 'Eldredge,' Page 6.)

Say Yes Under Secretary Phillip "Sam" Hughes shows off the "Say Yes" poster for this year's Combined Federal Campaign, which continues through Nov. 12. Last year, SI raised a record-breaking $86,976, but officials hope to top that with $100,000 for 1983. Contributions can be made by giving cash or checks or by signing up for payroll deductions. See your office keyworker for donation information. (Kim Nielsen photo)

Crayfish, 3 'Annie,' 4 Profile, 5 Messages, 7 Letter, 8

OFG/ *Minority fellowships broaden Smithsonian's talent pool*

It was easy for Walter Hill to understand his co-worker intern. After all, he was an intern himself just a year ago when he came to the Renwick's Education Department through a new minority internship program sponsored by the Office of Fellowships and Grants.

Hill worked for Allen Bassing, assistant curator for education, to develop outreach programs for the "Celebration" exhibition and later was asked to stay on as a consultant. This summer, Hill worked with Kimberly Kelly, an undergraduate intern in the same program.

"It's gratifying to hear stories about interns like Hill who go on to find positions at the Smithsonian," says Gretchen Ellsworth, director of the Office of Fellowships and Grants where the minority internship program originated in 1981. "It means we've been successful in finding excellent students who are well-suited to Smithsonian research and programs."

The program for ethnic minorities, which is open to graduate and undergraduate students, began in the summer of 1981 when 15 students were each awarded stipends to work for two to three months at the Institution. To find candidates, OFG staff member Edith Whiteman and intern Pam Mays visited several black colleges in the South to talk about the program. Posters, brochures, and announcements were sent to recipients of other minority fellowship programs and to minority faculty around the country, Barbara Boris, OFG program assistant, says.

Intern Carlos Dennis tested water samples from Natural History's coral reef exhibit. A senior biology major at Georgetown University, he did nutrient analyses of algae and spent the summer learning how to run a marine science lab.

The results have been encouraging so far, Boris reports, and the program probably will run at full capacity—20 student interns—next summer. During the fall and winter semesters, a few students, often those enrolled in local universities, join the program; but the summer months are most popular with the students.

Intern Rosalyn Cambridge, a master's degree candidate and specialist in Afro-Caribbean studies, was so stimulated by her assignment at the Museum of African Art this summer that she plans to return during her school vacations. "There's never enough time," Cambridge said. "I was sorry to see my internship end, but I know I'll be back to work with Lee Williams and others at the museum."

What's the reaction of SI staffers who work with the minority interns? Most agree that having an intern is a great help. "As far as I'm concerned, they are indispensable to the vitality of a museum," David DeVorkin, associate curator at Air and Space, says. DeVorkin's latest intern, Derek Elliott, from the University of California at Berkeley, helped prepare a new gallery about the sun and stars, tentatively scheduled to open in the spring of 1983.

By the time his internship ended in late August, Elliott had written scripts, identified artifacts and offered valuable curatorial assistance in the department, DeVorkin says, adding that Elliott joined the staff last month as assistant curator trainee.

The faculty fellowships also are offered to ethnic minority applicants who propose to conduct research projects, usually related to their academic disciplines, Ellsworth said. "When we receive proposals, we review them, check the applicants' academic references and then begin the process of placing the visiting scholars in an appropriate Smithsonian division."

This year, there have been seven faculty fellowship recipients working around the Institution: Dr. Thomas Davis (MAH) on black New Yorkers during slavery and freedom, Dr. Marcia Herndon (MNH) on Eastern Cherokee sacred formulas and medicines, Richard Powell (NMAA) on American artist William H. Johnson, Dr. Roslyn Terbog-Penn (ANM and MAH) on black women in the struggle against racism and sexism, Dr. Reginald Jackson (Human Studies Film Center, MNH) on visual interpretations of Orisha (an African tradition of religious rituals and dance), Dr. Muriel Poston (MNH) on botanical systematics and Dr. Gwendolyn Mikell (AfA) on cloth, pottery and economic roles in Africa.

—Linda St. Thomas

SAO/ *A busy time for staffers keeping tabs on celestial events*

By ARLENE WALSH
SAO Staff Writer

The public's concern with three astronomical "happenings" this summer kept astronomer Dan Green quite busy. Green works for the International Astronomical Union's Central Bureau for Astronomical Telegrams, headquartered at the Smithsonian Astrophysical Observatory in Cambridge, Mass. The bureau is responsible for disseminating news of astronomical discoveries to the scientific community.

The frenzied activity began when an article in the May issue of Omni magazine suggested that the periodic Comet Swift-Tuttle might hit the Earth when it returned this summer. Of course, this caused much public excitement. Green was a guest on numerous radio talk shows throughout the country, attempting to squelch the hysteria by informing the public of the unlikelihood of such an event. Green's calming words were also quoted in a number of newspapers, including The New York Times, The Palm Beach Post and the Connecticut Record-Journal.

Astronomical "happenings" kept Dan Green on his toes. (Arlene Walsh photo)

Then, in June, a new comet was discovered that was predicted to be the brightest in the past six years. (As it turns out, Comet Bradfield of 1981 was a bit brighter.) Green was inundated with calls from the press, professional astronomers needing precise positions of Comet Austin and curious amateurs trying to see the comet with the naked-eye. An interview with Newhouse News Service was distributed nationwide. And, once again, Green was asked to share his expertise on various radio talk shows.

But the phenomenon causing the most public uproar occurred at the end of August, when an object glowing green-ish-orange and showering sparks flashed across the sky. The object was so bright it was seen by observers from Maryland to Massachusetts and prompted explanations calling the strange flash everything from UFOs to military air attacks. Actually, scientists think the object was an asteroid whose orbit intersected that of the Earth and disintegrated as a fireball in the Earth's atmosphere.

As in the past, newsfolk contacted Green for his comments. A UPI dispatch quoted him. Green was mentioned in a front-page story in The New York Times and was interviewed by radio stations as far away as Ottawa, Canada.

Brian Marsden, director of the Telegram Bureau, missed out on most of the excitement, for he was in Europe this summer attending various IAU meetings.

This is a recording

The Smithsonian's recorded "Earth and Space Report" (also known as "Dial-a-Phenomenon") continues to receive some 300 calls a day from amateur astronomers, backyard observers and the general public in the Washington area interested in celestial phenomena.

By dialing 357-2000 (area code 202), they can hear a three-minute, tape-recorded message containing information on current astronomical events. Sunrise and sunset times in the area, sunspot activity, the moon's phases and hints on locating the planets and other heavenly bodies are included in the report, which is revised weekly on Friday afternoons.

The recording is prepared by SAO's Public Affairs Office in Cambridge, Mass. [Boston area residents may dial 491-1497 (area code 617) to hear the report, which is recorded the same day in Cambridge and Washington.]

The telephone service, formerly called "Dial-a-Satellite," was established by SAO in 1964 in response to the public's interest in visible satellite passages during the early days of the Space Age. The message, then updated daily, reported visible transits of Echo I and II. In the mid-1970s, when those satellites re-entered the Earth's atmosphere (and Smithsonian's Volunteer Moonwatch satellite tracking organization was disbanded), only Skylab passages were available. And, in 1979, after Skylab's demise, the service was renamed "The Earth and Space Report" and became devoted solely to natural celestial phenomena.

Obituary

John Alexander Pope

John Alexander Pope, director emeritus of the Freer Gallery of Art and an international authority on Far Eastern ceramics, died on Sept. 18 at the age of 76.

He was especially well-known for research on the history of Chinese porcelain and its distribution around the ancient world. The bibliography of his published writings runs to some 70 titles, including books, articles in scholarly journals and book reviews.

Perhaps his best-known work is *Porcelains from the Ardebil Shrine*, which has been accepted as a standard analysis of Ming dynasty porcelains. Originally published in 1956, the book was reprinted in 1981.

He also collaborated on the two catalogs of ancient Chinese bronzes in the Freer Gallery, which appeared in 1946 and 1967. Together with Professor Fujio Koyama, Dr. Pope was editor of a series entitled, *Oriental Ceramics: The World's Great Collections*. He lectured widely in this country, Europe and Asia.

John Pope

"Both as a scholar and as a friend, John Pope had few peers," Thomas Lawton, director of the Freer, said. "He insisted upon excellence in his own research, and those of us who had the good fortune to be associated with him were inspired by his example.

"Throughout his long, productive career, John Pope's greatest interest was in Far Eastern ceramics, and there is no question but that he was a pioneer in the study of early Chinese blue-and-white porcelain. He also made important contributions to our understanding of developments in Japanese, Korean and Thai ceramics. The high quality of the ceramic collections at the Freer Gallery is directly attributable to his relentless curiosity and informed judgments."

Born in Detroit, Dr. Pope graduated from Phillips Exeter Academy in 1925. He received his undergraduate training at Yale University and received his master's and doctorate degrees from Harvard. In 1972, he was awarded an honorary doctorate by Middlebury College.

During World War II, Dr. Pope served as a captain in the Marine Corps.

Dr. Pope joined the Freer staff as associate in research in 1943. He became assistant director in 1946 and assumed the position of director in 1962. Before coming to Washington, he had taught Asian art for two years at Columbia University.

In 1971, Dr. Pope was honored by the Oriental Ceramic Society in London, which made him the first recipient of the Hills Gold Medal.

In 1966, Dr. Pope received the Royal Order of the Northern Star from the King of Sweden.

After his retirement as director of the Freer in August 1971, Dr. Pope had the title of director emeritus and the additional title of research curator of Far Eastern ceramics. He also served as adviser in Oriental art at the Virginia Museum of Fine Arts, Richmond.

Dr. Pope was a member of the Cosmos Club and the Century Association. He is survived by his wife, Annemarie Henle Pope, of Washington, D.C.; a son, John Jr., of New York City; a daughter, Sara Cooper, of Alexandria, Va.; a brother, Gustavus D., of Salisbury, Conn., and five grandchildren.

The Torch

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HMSG / *Three exhibits prove the prolific talent of David Smith*

By SIDNEY LAWRENCE
HMSG Staff Writer

Rarely has a single artist produced so much or had so rich a life that three institutions can offer him substantial simultaneous exhibitions. This month, the Hirshhorn, the National Gallery and the Archives of American Art will do just that for mid-century American sculptor David Smith (1906-65).

Smith, who emerged with the Abstract Expressionist painters in the 1940s and '50s, became a major force in contemporary sculpture, creating works of astonishing variety and complexity. But sculpture was only part of Smith's accomplishment.

Smith's career-long production in several media—not just sculpture but paintings, drawings, prints, ceramics and photographs—will be seen in a major exhibition of 163 works, "David Smith: Painter, Sculptor, Draftsman," beginning Nov. 4 at the Hirshhorn. The exhibition, drawn from more than 35 international lenders and including much previously unexhibited material, will be the first comprehensive showing of the full range of Smith's art.

At the same time, the personal side of Smith's life will be explored in another exhibition at HMSG organized by AAA. "From the Life of the Artist: A Documentary View of David Smith" includes a generous selection of Smith's letters, sketchbooks, photographs and other memorabilia from the David Smith Papers—their first public showing.

Meanwhile, Smith's mature, monumental work will be showcased across the Mall in the spectacular interior space of the NGA East Building. Installed there, as part of "David Smith," the NGA's major Smith exhibition, will have more than 60 works in "clusters" representing seven of the themes Smith explored from 1951 until his death in 1965—the Agricolas, Sentinels, Circles, Zigs, Wagons, Voltri Boltons and Cubis. The "arena" gallery, originally designed for Smith's Italian Voltris, will also be used.

The idea of concurrent Smith exhibitions first came up two years ago when Hirshhorn curator Miranda McClintic and her NGA colleague, E.A. Carmean Jr., learned of one another's coincidental plans for Smith shows. They switched dates and began working to make their exhibitions complementary. It was an easy task since McClintic's view of Smith as a consummate artist dictated that a wide range of work be discussed and included, just as Carmean's desire to investigate seven of Smith's sculptural series made for a very specific focus.

As the two curators and their colleagues knew, a major resource for Smith scholars, the David Smith Papers, had been deposited at AAA by the artist's daughters, Candida and Rebecca. Selections from it would make a fine third exhibition, especially since Smith had written so much about his own work,

"David Smith, 1940," a photograph from the David Smith Papers showing the artist welding, will be on view in the Archives' exhibit.

photographed it extensively and corresponded with so many prominent art world figures of his time (a visit from Joseph Hirshhorn is described in one letter, for example). Garnett McCoy, the Archives' area director who edited a 1973 book on Smith based largely on the papers, organized the AAA exhibition, which will be installed on the Hirshhorn's lower level.

To supplement the exhibitions, there will be a free, two-museum symposium on Saturday, Nov. 6, with Smith scholars Edward F. Fry, Clement Greenberg, Rosalind Krauss and Karen Wilkin giving lectures in the auditoriums of the Hirshhorn (10 a.m.-12:30 p.m.) and the East Building (2:30-4:30 p.m.). McClintic will discuss "Variety and Continuity in the Art of David Smith" in a free, illustrated lecture in the HMSG auditorium at noon on Wednesday, Dec. 8. Each exhibit is accompanied by a catalog, the Hirshhorn's co-published with George Braziller Inc. of New York.

MNH / *Horton Hobbs: A lifetime of pursuing the pugnacious crayfish*

By THOMAS HARNEY
MNH Staff Writer

The average American crayfish may be only four inches long, but it is legendary for its combativeness. Nobody knows this better than the Smithsonian's Dr. Horton Hobbs Jr., the country's leading authority on these freshwater crustaceans.

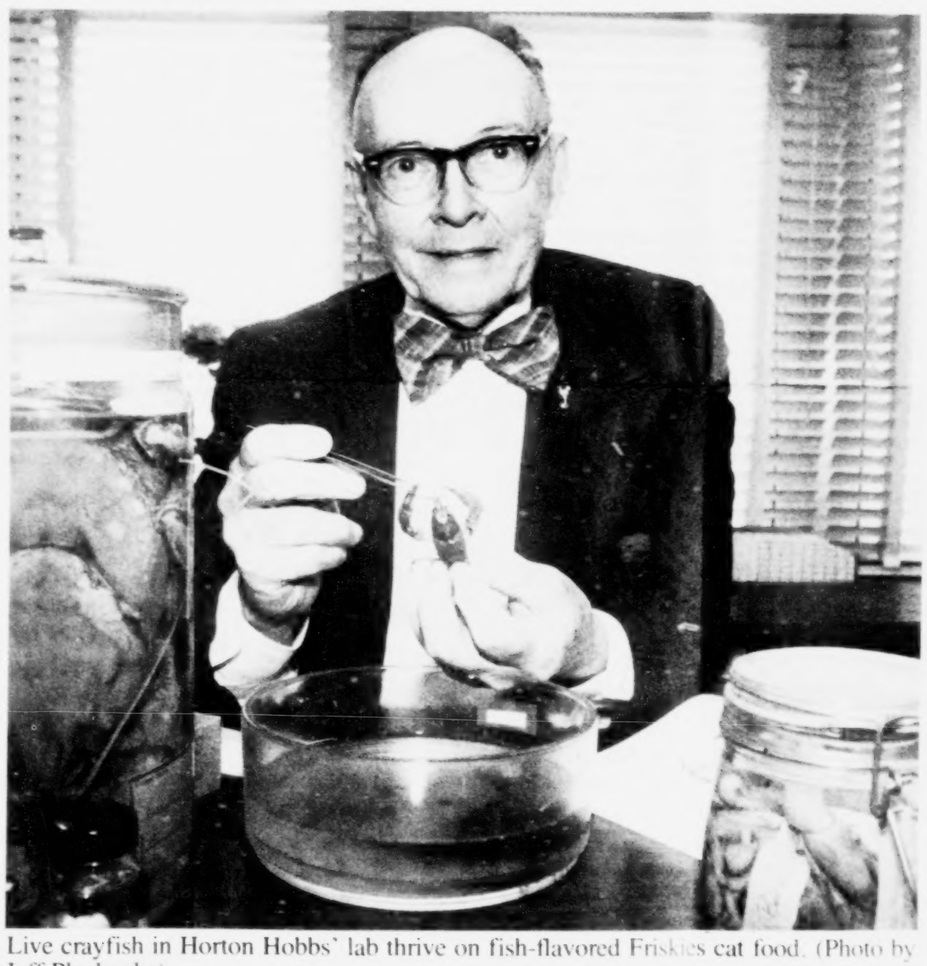
Ever since his student years at the University of Florida 50 years ago, this native Floridian has been collecting these miniature lobsterlike creatures in the swamps, streams, lakes, woods and meadows of the Southeast, amassing an enormous amount of data on their biological diversity, geographical range, ecology and life histories.

In the process, he's been pinched more times than he can remember.

Many crayfish burrow in meadows, where they excavate tunnel systems three to six feet or deeper in the ground. For collectors like Hobbs, the challenge is to get them out of these lairs.

"Sometimes you can fill the tunnels up with water and they'll come to the surface," Hobbs says, "but often they won't. In that case, the only choice is to dig them out with a trowel or a shovel."

Hobbs' technique thus unfolds: Keeping one hand in the hole to avoid losing one of the side tunnels, he digs to within



Live crayfish in Horton Hobbs' lab thrive on fish-flavored Friskies cat food. (Photo by Jeff Ploskonka)

reach of the crayfish and pins the angry, scrapping creature down and pulls it out. Sometimes there is a slip and the crayfish emerges with its pincers clamped onto Hobbs' fingers. "Oh, they can make a man holler," he says.

But he has persevered. "Beginning about 1939, I crossed the Florida line and extended my collecting into Georgia, getting up there on dirt roads in an old Model-A. In those days, I thought nothing of collecting right on up to midnight." He continued to collect in Georgia for 42 years, amassing more than 21,000 specimens in all of the state's 159 counties.

Hobbs also did prodigious collecting in Alabama, Arkansas, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee, describing for the first time as many as a third of the crayfishes now recognized from this continent. Through one of his discoveries in Tennessee, Hobbs was able to trace the origin and migration of the eastern crayfishes inhabiting the piedmont and mountain provinces.

Over the past 45 years, Hobbs has written or co-authored nearly 170 papers on crayfish, including the standard reference on the subject, *The Crayfishes of Florida* (1942), a work he compiled at the University of Florida. Hobbs began his career there and later taught at the University of Virginia (1946-1962) before joining MNH as head curator of the Department of Zoology in 1962.

The Florida publication contains a wealth of information about cave-dwelling crayfishes, a group on which Hobbs has done pioneering research. With his son, Horton Hobbs III, also a crayfish expert, and Margaret Daniel, he published a comprehensive review of cave crayfishes and shrimps of the Americas (1974).

Hobbs' latest publication is one of his largest and most important: a monumental, 549-page survey of the natural history of *The Crayfishes of Georgia* (Smithsonian Contributions to Knowledge, No. 318).

In 1962, he gave his personal collection of 70,000 crayfish—the largest ever assembled by one person—to the Smithsonian, and he has added to it tens of thousands of specimens since.

Not every crayfish Hobbs collects is accessioned at the Museum, though. Crayfish eating is a mania in parts of the South, and as a southerner, Hobbs shares the enthusiasm. Occasionally he takes part of his collecting haul home from the field and enjoys a "crayfish boil," seasoned with salt, dill and Tabasco and served with melted butter. "But they're good any way you fix them," Hobbs says.

NPG / *Charles Willson Peale was much more than a portrait artist*

If you think Charles Willson Peale was just an artist, albeit a great one, then it's time to pay a visit to the National Portrait Gallery's exhibition, "Charles Willson Peale and His World," a comprehensive look at this extraordinary 18th-century figure, a true Renaissance man who was naturalist, inventor, patriot, writer, educator, publicist, philosopher, farmer, engineer, businessman and artisan.

Of special interest to Smithsonian staffers may be the lesser-known fact that Peale was also a museum director: His Philadelphia Museum, established in 1786, was the first science museum in America and the first truly public museum in North America.

Peale, of course, was never a scientist per se, at least not in the sense that we think of scientists today, Lillian Miller, historian of American culture and editor of the Peale papers at NPG, points out. "His devotion to science developed as an outgrowth of his other interests and particularly as a result of his great curiosity about the world."

Peale's long and fascinating journey from apprentice saddler to artist to natural scientist to museum director can be followed in the exhibition and accompanying publication. Peale was already a well-established portrait artist and had begun to display portraits of military and political leaders in his home when he was asked in 1784 to sketch the ancient bones of a large animal unearthed in Kentucky. He began to think not only about natural history but also about bringing scientific knowledge to the public—and making a profit at the same time.

Driven by unflagging curiosity, he began to collect specimens of birds, animals and insects. Benjamin Franklin thoughtfully contributed a dead cat. Peale experimented with ways to preserve his specimens and displayed them in his home gallery. When the collection outgrew his home, he moved it to the hall of the American Philosophical Society, and the Philadelphia Museum was born.

"Peale accepted the scientific classifications of his day," Miller explains, "and tried to fit his extensive and varied collections of animal life and minerals into them. He especially enjoyed promoting what he defined as nature's laws and hoped that his collections would contribute to the spread of knowledge about them."

Peale was also an innovator in the museum field. To further his educational goals, he added lectures, concerts and publications to the museum's programs. "By the mid-19th century, a division occurred between scientific institutions and those devoted to public entertainment," Miller notes. "But modern museums have returned to Peale's way of combining scientific research and public education with interesting displays. Peale was clearly ahead of his time."

On view in the exhibition (until Jan. 2) are many of Peale's artistic masterworks, some of the specimens first exhibited in his museum and replicas and drawings of many of the ingenious devices he invented while managing the museum and after "retiring" in 1810.

The idea for the exhibition, the first devoted exclusively to his works since his collections were auctioned off in 1854, originated with John Howat, curator of American paintings at the Metropolitan Museum of Art. Howat approached Edgar P. Richardson, a longtime member of the NPG Commission and one of the central figures in the study of American art, who in turn enlisted the help of Charles Coleman Sellers, a Peale descendant and biographer. After Sellers' death in 1980, NPG took over the organizational responsibilities for the show. Harold Prister, then acting director, secured a grant from the Barra Foundation Inc. to publish a book in conjunction with the exhibition. Written by Richardson, Miller and Brooke Hindle, former director and senior historian at American History, the book is a fully illustrated, 250-page volume containing 98 color plates.

Beverly Cox, curator of exhibitions at NPG, coordinated the project, assembling and organizing the written material and photographs. She also handled the complicated task of administering the loans for the exhibition, which will also be shown at the Amon Carter Museum before traveling to the Metropolitan next summer. The staff of the Peale papers, including Miller, Sidney Hart, David Ward and Rose Emerick, provided research and information for the exhibition, which was designed by Nello Marconi, chief of exhibits and design.

Reliable Source/ *Can you restore a gate with one pebble?*

Smithsonian magazine dropped a pebble. And that pebble, according to Maggie and Jay Haynes of Sarasota, Fla., caused the ripples that resulted in restoration of a historic iron gate designed by blacksmith Samuel Yellin for the Sarasota County Courthouse more than half a century ago.

Last spring, the magazine ran an article about Yellin's work. In that piece, the Hayneses first discovered that, along with the National Cathedral in Washington, the Sterling Library at Yale, the Federal Reserve Bank of New York and J.P. Morgan's Long Island estate, among others, Sarasota, too, had its very own sample of the smithy's incredibly lovely work.

One thing led to another . . . .The Hayneses went to see the gate and found it going to rack and ruin. Their letter reporting this sad state of things ran in the Sarasota Herald-Tribune and got immediate and positive action.

At last notice, county officials were hard at work on refurbishing—stripping, priming and repainting—the basically sound, but rusting, gates.

And to the magazine from Maggie and Jay Haynes: "Thank you and your excellent magazine for supplying us with the pebble that has already made ripples in Sarasota's pond."

Okie folkies

When part of the Folklife Festival was re-created for the Oklahoma State Fair in Oklahoma City in late September and for the Tulsa State Fair in early October, Sooners got the chance to see firsthand some of the craft demonstrations and music performances that had been brought here to Washington from their state in early summer. And Folklife Programs' Ralph Rinzler, Betty Beuck and Richard Derbyshire journeyed to the Southwest to lend their how-to-put-on-a-festival expertise to the re-creation, which featured nearly half of the 100 participants who had come to the nation's capital earlier in the year.

Also on hand to bring it all off were Sue Manos, coordinator for the Oklahoma portion of the SI Festival, and new husband Fred Nahwooksy, Horse Area coordinator for the Mall event. (You know, of course, that the two were married the day after the Festival ended in July, don't you?) The Manos-Nahwooksy team was hired by Oklahoma's Diamond Jubilee Commission.

Meanwhile, Diana Parker, overall coordinator for this year's Mall Festival, and designer Daphne Shuttleworth were off to work on another weekend festival in Georgia. Diana and Daphne provided presentation and design support during the two-day event, directed by Susan Levitas and Larry Deemer, who have worked on the last three SI Festivals.

Plaintive platters

The audience was literally rolling in the aisles with peals of laughter at a recent staff dinner. And the cause of all this frivolity was the new singing group in town, "Amina and the Chi Waras," featuring none other than staffers Amina Dickerson, Gretchen Jennings, Alicia Taylor and Joan Saverno of the Museum of African Art Education Department. Their performance included such well-known tunes as "I Left My Heart in Ouagadougou" and "Won't You Come Home Chi Wara?" (The chi wara, you know, is the carved antelope head that is the symbol of the museum.) In announcing the tune selections, Amina made it clear that, for the group, the performance was a simultaneous debut and swan song. Naturally, Source hopes they can be convinced to do an encore . . . .Such talent . . . such verve . . . such . . . such . . . .

A chip off the old Bull

Yet another singing group recently serenaded a party of American History staffers and friends who gathered to celebrate the 151st birthday of the John Bull steam engine at Fletcher's Landing on the C&O Canal.

Transportation curator John White presented two tokens to "the loyalists" who

(See 'Source,' Page 6.)

Around the Museums

Tropical Research Institute biologist Peter Glynn and technician Anibal Velarde spent September on the Arabian Sea conducting studies on the crown-of-thorns starfish, a particularly predacious starfish that gobbles up corals at a prodigious rate. Alarmed fishermen reported the starfish's one-track diet to the government of Oman, which extended the invitation to the STRI duo. Glynn, who has worked mainly in the Caribbean and eastern and western Pacific, is an expert on coral reef ecology, especially predator-prey interactions. The trip was supported by the U.S. Agency for International Development.

Weekend afternoons

The Discovery Theater, in the Arts and Industries Building, needs volunteer weekend ushers for its fifth season of performing arts for young people. Volunteers, who must be at least 17 years old, may bring one child aged 8 or older. Saturday and Sunday performances are given at 1 and 3 p.m. from October to early June. Call the Box Office (357-1500) for more information.

Endangered creatures

Animal extinctions. What does that mean for *Homo sapiens* and other creatures? The symposium, "Animal Extinctions: What Everyone Should Know," was held at the Zoo on an early fall weekend and offered some thought-provoking possibilities. It was the first in a planned series of annual symposia concerning man's co-existence with wildlife.

The symposium featured authorities on animal extinctions and related disciplines: Stephen Humphrey, associate curator of ecology at Florida State Museum; Norman Myers, specialist in African animal conservation and author of *The Sinking Ark*; Colin Turnbull, professor of anthropology at George Washington University and specialist in native African cultures, and Paul Ehrlich, author of *The Population Bomb* and co-author of *Extinction: The Causes and Consequences of the Disappearance of Species*. The sessions elicited particular audience interest in ways to control massive extinctions which are now occurring and which are expected to continue.

"Right now," Myers said, "we lose one species a day. By the end of the 1990s, we may lose dozens per hour. There seems to be no doubt that the rate of extinction today is very much greater than has ever occurred since the first flickerings of life."

A case in point

"Dragon of the Trees, the Green Iguana," produced by the Office of Telecommunications from research film shot at STRI in Panama, was aired recently on Channel 26. The green iguana is an endangered reptile whose tasty flesh and eggs are its greatest liability. Original footage for the film was shot by biologists Stanley Rand, STRI, and Gordon Burghardt, University of Tennessee. Larry Kline, OTC, was production coordinator.

More on reptiles

An all new hand-on learning center opened at the Zoo last month. The unique center, called HERPlab, demonstrates basic biological principles and gives visitors an understanding of the Zoo's animal collection and its supporting operations. HERPlab, located in the Reptile and Amphibian House, is open from noon to 3 p.m., Wednesdays through Sundays.

The activities at HERPlab have been developed for visitors 6 and older. Materials focus on reptiles and amphibians, but the concepts conveyed are general. They include anatomy, behavior, communication and scientific research.

HERPlab, staffed by Friends of the National Zoo, was developed by the Zoo's departments of Education and Herpetology with funds from a National Science Foundation grant.

For film fans

The Resident Associate Program is delighted with the public's response to "Kino!" ("Cinema" in Russian), a series of six recent films from the Soviet Union which had to be scheduled four times this fall to meet popular demand.

The series, offered in cooperation with the Kennan Institute for Advanced Russian Studies, the American Film Institute and the Soviet Embassy, featured films never before commercially released in the United States.

Two young actresses came to Natural History's Insect Zoo in September to check out the grasshoppers and other delights on display there. Becky Snyder (left), who starred in a recent production of "Annie" at the Kennedy Center; her half-sister, Cassie Reid (right), who played Molly in the production, and brother Timothy Snyder (center) came from Cape May, N.J., with their mom and were snapped by SI photographer Dick Hofmeister.

Gift on wheels

The Museum of American History is richer by one steam carriage, an 1866 vehicle that is one of the two oldest surviving American self-propelled road vehicles. The steam carriage, resembling a small locomotive, was used as a novelty by Richard Dudgeon of New York City. It was donated to the Smithsonian by Kirkland H. Gibson, a collector of antique automobiles. Dudgeon's steam carriage is now on display in MAH's Constitution Avenue lobby. In appreciation for the gift, Gibson was awarded the James Smithson Medal.

What's in a line?

For those folks who don't immediately take to non-objective art, the Hirshhorn has added a free, 15-minute audio-visual program, "Elements of Art: Line," in its third-floor galleries. The program runs continuously from 10 a.m. to 4 p.m., illustrating the many ways of using line, one of the most important formal elements of art from any period or style. The program is narrated by Edward Lawson, HMSG's education chief.

Job fair

Staffers from the Smithsonian's Personnel Office traveled to Bowie, Md., back in September to participate in Bowie State College's 12th Annual Career Fair along with representatives from 36 other organizations. It was the first time Personnel has participated in such an event. Bowie State, founded in 1865 to provide training for black teachers, now has 2,700 students enrolled in a wide variety of courses.

SI's exhibit, planned by Personnel and put together with help from Exhibits Central, Horticulture, SI Libraries and Photo Services, attracted more than 200 young people who asked lots of questions and picked up information sheets about SI jobs, internships and fellowships. Personnel staffing specialists attended all the job fair sessions; Andrea Stevens of the Traveling Exhibition Service answered questions on printing and publications, and Algie Porter, Natural History Exhibits, discussed his work.

Vietnam vets

Among its more than 5,000 employees, the Smithsonian numbers about 500 Vietnam veterans. And a National Salute to Vietnam vets has been scheduled in the Washington area for Nov. 10 through 14. Reunions of military units, a parade, a concert and other entertainment as well as religious services are planned. The tribute to the 2.7 million American men and women who served in Vietnam will also feature a candlelight vigil at the National Cathedral, a Veteran's Day concert at Departmental Auditorium and a parade on Constitution Avenue. The parade on Nov. 13 is scheduled to include formations of Vietnam veterans marching by state, supported by bands, floats, active-duty military units and veterans from other wars. Smithsonian employees interested in learning more about these events should watch their daily newspapers or call the National Salute headquarters at 659-2490.

Arrivals/ *Magazine gains two*

Ruth Ravenel is the new editorial production manager for Smithsonian magazine. Immediately before joining the Smithsonian, she had her own business, Ravenel Rewrite, a free-lance editing firm in Washington, D.C. She also worked as associate editor at the Washington Journalism Review.

Also new with the magazine is **Carolyn McGhee**, assistant to publisher Joe Bonsignore. She came from the Lansburgh Arts Project in town to replace Jane Sweeney who is now an assistant editor.

Mary Beth Byrne and **Iris Mann** have recently assumed duties as secretary/receptionists at the Traveling Exhibition Service. Byrne was previously with Information Management as an archival assistant. Mann comes to the Smithsonian from the office of Rep. Mickey Leland.

Josette Cole, formerly with the National Capitol Children's Museum, has joined the Portrait Gallery's Catalog of American Portraits as a museum technician. *—Johnnie Douthis*

Ruth Ravenel (By Dane Penland)

Departures/ *Connie Usova leaves Visitor Info*

Connie Usova, Visitor Information's building coordinator for American History and Natural History, left after three years to relocate in Williamsburg, Va., where her husband is now working. Her duties have been assumed by Ginger Craig, a volunteer for the past five years, working most recently at the Portrait Gallery and in MAH's Office of Academic Programs.

Neal Turtell and **Kari Nirmel** have resigned from the SI Libraries. Turtell, chief librarian for catalog records, accepted the position of assistant director for technical services at the University of Wisconsin, Oshkosh. He had been with the Libraries since 1977, first serving as head of the special projects section.

Nirmel, with the Libraries since 1976, has relocated in Indiana. Here, she started in the old catalog division before going to catalog records as a library technician.

Kathryn Kelly, for two years the assistant editor for pictures with Smithsonian magazine, has joined the Folger Theatre Group as an actress.

Lorenzo Ford, museum specialist with MNH's Department of Paleobiology, retired after 21 years at the Smithsonian.

Gloria L. Scales, who had been with the Office of Building Management since 1972, also retired.

Others leaving MNH: **Albert Diaz**, a secretary since 1980, has left to join the Navy; **Mary Hurd Lawson**, research assistant for Senior Scientist Porter Kier for 10 years, resigned to pursue doctoral work in Tucson, Ariz., and **Margaret D. Andolshek**, museum specialist in the Department of Invertebrate Zoology since 1971, has left to attend school full-time.

John Tennant, chief Hirshhorn photographer, has left the museum to start his own fine arts photography business in Mount Airy, Md. He started at the museum in the spring of 1974, before it was open to the public.

Suzanne Frank, **Judy Herman** and **Wilda Dooley** are recent departures from the National Zoo. Frank, a secretary in the Hospital/Research Building for 3½ years, has assumed duties as management assistant at the Federal Emergency Management Agency. Herman, an education specialist since 1977, has relocated in Philadelphia with her husband Bill and son Steven. After more than 31 years of government service, 16 with the Zoo, Dooley, a management assistant in the Office of Management Services, has retired and moved to Irwin, Pa.

Susan Boer has resigned as education coordinator for Traveling Exhibitions. She has joined Houghton-Mifflin publishers in Boston as production specialist in media production and services.

Barbara North, formerly with the Registrar's Office at the Portrait Gallery, has left to become a graphics illustrator with the U.S. Army at Fort Belvoir.

—Johnnie Douthis

SI Profile/ *Suzanne Murphy's 'Paper Chase' was just 'plain different'*

By LINDA ST. THOMAS
OPA Staff Writer

She sometimes thinks of herself as a transition woman. She was in law school a decade before law degrees became popular goals for female students. She was an attorney when the only women working in law offices were secretaries. And she was a working mother before that way of life became routine.

Suzanne Dupre Murphy, 41, has been a lawyer in the Smithsonian's General Counsel's Office for 13 years this month. Looking back on her career, she says she never felt like a trend-setter. In fact, she sometimes felt just plain different.

At Georgetown University Law School, which she entered in 1963 with a full-tuition scholarship, Murphy was one of five women in a class of 235 men. "Now, with women making up about half of the law school enrollments, it seems hard to believe that we were such a tiny minority," Murphy says. "And that was less than 20 years ago." She remembers that the male students just ignored female students, at least for the first semester, and that the women didn't band together because forming a clique might have made their situation even worse. All in all, it was pretty lonely that first year.

Her job search began in her senior year of law school and, like many women in "non-traditional positions," Murphy has her war stories from that job-hunting era. "It wasn't funny at the time, but it seems ludicrous now," she says, recalling the day she interviewed with a private law firm in Chicago and was rejected because of the bathroom situation. It was impossible to hire her as a staff attorney, the man said, because the executive washroom was for men only and the women's restroom, down the hall, was for the secretarial staff. She just wouldn't have fit in.

Suzanne Murphy in her Castle office (Photo by Kim Nielsen)

"It didn't take me long to realize that I was not going to get a job in a private firm unless I wanted to be a legal secretary," Murphy says. At first, that was disappointing because she had planned to practice law in Chicago where her family—parents, four sisters and a brother—lived.

The federal government, however, did hire women attorneys, and so Murphy went to the Justice Department for a couple of years and then to the education division of what was then the Department of Health, Education and Welfare. While at HEW, she worked on a project with Smithsonian attorneys and became friendly with Iryne Black, the first female lawyer at SI, and with General Counsel Peter Powers. When Black left in 1969, Murphy applied for her job and won it.

"My entire professional career has been spent in a one-mile area around the Mall," Murphy laughs. She didn't plan it that way—in fact, she never planned to put down roots in Washington. "It's funny that what was a rather casual decision at the time became a turning point in my life," she says of that first job at Justice. "Like so many other people, I ended up settling down in the city where I took my first job after school."

After two decades, though, she considers herself a Washingtonian—with reservations. "I find that I'm still attracted to Midwesterners. I like their open friendliness. I hope I have some of that myself and never lose it."

Shortly after Murphy came to the Smithsonian, Congress passed the Tax Reform Act of 1969 which changed the rules for tax-exempt organizations such as SI and for charitable donations. Murphy is now so well-versed in certain types of tax law that she has become the resident specialist in the SI legal office.

When Smithsonian magazine was established, she began to act as liaison with the magazine staff, fielding legal questions about libel, copyright, invasion of privacy and arrangements with writers and photographers. And, like her eight SI colleagues, Murphy answers questions on all manner of legal issues affecting museums.

On a typical day at the office, Murphy will be involved in several long-term projects and innumerable smaller ones. One of the most interesting projects of late was working on the agreement which spelled out the terms of the spectacular gift of Oriental artworks and building funds from Dr. Arthur M. Sackler of New York. (See The Torch, October 1982, Page 1.)

Another major assignment was the two-part agreement between the Smithsonian and Monticello. The two institutions jointly purchased an 1805 Gilbert Stuart painting of Thomas Jefferson. (See The Torch, October 1982, Page 2.) Murphy worked out the complicated purchase with owners Mr. and Mrs. Donald B. Straus of New York as well as the detailed provisions for conservation, display and transportation of the painting between Smithsonian and Monticello.

Unfortunately, not everything is a straightforward question of what's legal and what's not, Murphy points out. "We often get involved in questions of policy. As Smithsonian attorneys, though, we don't set policy; we act as advisers. My function at a meeting sometimes is simply to bring a Smithsonian-wide perspective. What's good for one bureau or office may not necessarily be good for the entire Institution, and that's where I can offer some advice."

When she's done with all this, Murphy goes home on weekdays to her two children, Braden, 12, and Fiona, 9. She continued working at SI but on a 20-hour-a-week basis after her first child was born. "Being a part-time professional was even more radical then than it is now," she says, adding that it would not have been possible without the support of Powers and other staffers.

"When I began working half-time, we hired another attorney, Marie Malaro, for a 20-hour position. At first," Murphy admits, "we were afraid of the Bobbsey Twins syndrome—that people would think we were interchangeable, even though we had completely separate projects. But it worked out fine."

Since that time, Malaro has gone on to become a full-time staff lawyer, and Murphy, who is now divorced, works a 34-hour week.

When her children were preschoolers, Murphy hired a babysitter to come into her home while she worked. Later, when son Braden went to school, Murphy joined another minority—she found herself one of only two working mothers of children in the class. The other was a doctor also working parttime.

"Sometimes during those early years, I felt I was neither fish nor fowl," she recalls with a smile. "But I think it's very satisfying to have a serious, and interesting, career without compromising my family—or my sanity."

Q&A/ *Keeping track of the baskets and bones in the Processing Lab*

While on a trip out West last year to pick up an archaeological collection, Museum Specialist Joe Brown from Natural History's Anthropology Processing Lab acquired his own favorite specimen: a projectile point.

The timing of the archaeological pickup happened to coincide with a study by Smithsonian scientists of the effectiveness of primitive tools used by our ancestors, and Brown got the chance to join the group. During the trip, he was given a flint point as a souvenir, carved by a flint-napper right there on the spot. Although it's his favorite, the flint is just one of the tens of thousands of specimens that have passed under Brown's scrutiny over the years.

To help keep the Processing Lab going, Brown says, he does a little bit of everything, including studying all specimens related to archaeology, ethnology and physical anthropology. He has been a museum specialist since 1979 but began his career at SI as a member of the labor force in 1960. He was promoted to lab aide in 1968 and later moved up to a technician position. Brown switched places with artifacts recently when he became the "specimen" in an interview with OPA intern Michelle Iroff.

Q. *What exactly goes on in the Processing Lab?*

A. The lab's basic job is protection of specimens. We look over all the pieces as soon as they come to the Smithsonian—and they really do come from all over the world. We fumigate and clean them whenever necessary, and we also decide what the best environment would be for certain objects when they are put on display. If a piece is deteriorating, it is our responsibility, too, to send it to the Conservation Lab. In addition, we make sure that all pieces are photographed, whether they are going on display or on loan.

Q. *What is the purpose of photographing?*

A. Before we loan a specimen, we look at what kind of condition it's in. By taking pictures, we are able to recognize whether or not it has deteriorated or if any damage has occurred while it has been out. In most cases, though, objects come back in the same shape they went out, because other museums are just as particular as the Smithsonian about the care of such valuable objects. They realize the value of the specimens and how fragile certain pieces are.

Q. *If I had an object that I wanted to know more about, could I bring it to you?*

A. Yes, individuals may bring in specimens to us. In fact, other museums and individuals around the nation recognize our capabilities in this. We have a pretty good track record! We really are very good at determining what is real and what is fake, both from research and from on-the-job education.

Joe Brown amidst some unusual artifacts he takes care of (Photo by Jeff Ploskonka)

Q. *Let's say I brought you a Mexican pot. How would you judge its authenticity?*

A. One way we can judge if a pot is fake is by looking at how it has been fired or tempered. If it has been fired too evenly, it probably has been done by machine and, obviously, ancient people did not have anything like that.

We often get visitors who have paid a lot of money for a piece bought on a vacation. Sometimes they've been told it was just dug up, but when they bring it to us, we have to tell them it's fake.

Q. *How many specimens do you receive a day?*

A. Thousands! They range from scrapers and bones to many types of stones, pots, dolls, musical instruments and masks.

Q. *And all these items have to be numbered and inventoried right?*

A. Yes, and the computer system has really helped out. All specimens are numbered and keyed into the system. They also are assigned a location number which shows up in the computer and is marked on the storage cases. Before the computer system, it might have taken a whole day to find something. Now it's very simple.

Q. *So does all this mean that you know where everything is?*

A. Well, I know where everything is supposed to be!

Discoveries/ *Lunchtime with a pick from the past*

By MICHELLE IROFF
OPA Intern

A bit of the actor, it is said, lurks within us all. Certainly, docent Ruth Furey had no trouble uncovering that quality in a group of 19th-century entertainers whose portraits hang in the National Portrait Gallery. In the first of a new series of Lunchtime Lectures, Furey bubbled with their stories in "The Roar of the Greasepaint: Americans On and Off Stage."

Furey, like other docents and staff who lead these 45-minute tours, researched the nine personalities of her focus. About 15 people joined her during a recent lunch hour.

Among the portrait personalities was actress Minnie Maddern Fiske, one of the few who saw eye-to-eye with the then avant-garde playwright Henrik Ibsen and his "real" treatment of contemporary problems. "Mrs. Fiske," as she was known always, starred in Ibsen's "Ghosts" around the turn of the century.

Also admired both in this country and in Europe, Furey said, was Ira Aldridge, the first native American to win international acclaim as an actor. Aldredge, apparently born in New York in the early 1800s, made his debut in "Othello" about 1852 and critics called him the "most beautiful male artist that one can imagine."

Edwin Forrest, regarded as America's first great actor and tragedian, also made his first appearance in "Othello," about 1826. Forrest was most devoted, though, to American plays which, he felt, emphasized democratic values. He even sponsored a contest, calling for a five-act play in which one character was an "original of this country." Forrest's portrait at NPG shows him as the Indian lead in John Augustus Stone's prize-winning play "Metamora, The Last of the Wampanoags."

Forrest's namesake, tragedian Edwin Booth, came on the scene in the early 1850s. Booth made his debut as Iago in "Othello" and was noted for his outstanding Shakespearean repertoire.

Edwin Booth, looking sinister as Shakespearean character Iago, glares forth from a Thomas Hicks painting of 1863.

Booth's own life was itself tragic; in 1863, his wife died, and two years later, his brother, John Wilkes Booth, assassinated President Lincoln. Though his audiences did not blame him for his brother's actions, Edwin Booth retired for two years after the president's death. He opened a theater in 1869, but it went bankrupt in 1874 and Booth went on the road until his death in 1893.

Lunchtime Lectures are the combined effort of NPG staffers Leni Buff, docent program manager, and Ken Yellis, curator of education, and the docents. Tours begin at the information desk at noon on scheduled Thursdays and Saturdays.

The remaining fall lectures include:

"Charles Willson Peale and His World" (Nov. 4 and 6)

"Those Inventive Americans" (Nov. 18 and 20)

"The Least Trodden Way: Naturalists from Charles Willson Peale to Rachel Carson" (Dec. 2 and 4)

'Eldredge'

(Continued from Page 1)

members responsible for the development, conservation and study of artworks in the collections. This change, Eldredge told his staff, "will restore to primacy a concern for the permanent collections which represent the greatest repository of America's visual history."

"Research which amplifies that record . . . will continue to occupy an important position in the museum's agenda," Eldredge said. "That's what attracted me here in the first place."

But the number of temporary exhibits may be reduced, although "no compromise will be made" in their high quality. "I hope new shows would have a point of view, be related to scholarship. It is time to start seeing what happens when you cut through art history horizontally, or on the bias, rather than simply isolating segments of art." Eldredge also foresees a greater emphasis on photography and contemporary art in future exhibitions.

A second division, Museum Resources, will be headed by a new assistant director, now being selected. It will provide support services for the museum, consolidating the old offices of administration, registrar, librarian, visual resources and Inventory of American Paintings.

The greatest NMAA organizational change comes in the establishment of the new Museum Program Division, headed by Barbara Shissler Nosanow, who has the new title of assistant director for museum programs. This division will interpret the museum collections and exhibitions through public programs, publications, exhibit design and preparation, outreach and public information programs.

Although the staff will "continue to serve the scholarly community, who have always been essential" to NMAA effectiveness, Eldredge said that the museum also must "address the needs and interests of a more diverse audience, one that includes school children" across the nation. Under consideration are a number of projects—videotapes, special programs and publications written for the lay audience. "Through a broad dissemination of images and research, I hope that NMAA can provide services and support to students and the public from Anaheim to Anacostia," Eldredge told the staff.

In keeping with the new national emphasis, Eldredge decided to disband the museum's local high school graphic workshops and exhibitions that involve five staff members and a budget "in excess of $100,000." The "broader" national focus would encompass the local community as well, Eldredge points out, and "after all, the collections, lectures, film series and docents are here 364 days a year."

Eldredge says "his first priority" since his appointment has been to become reacquainted with the museum and its staff since he held a postdoctoral fellowship in 1979 and to "address the way this organism works." But this seems to be preparation for focusing on the collection itself.

Eldredge and his staff have been looking around the museum to determine how the space is now used and how the collection is placed. "There are Franz Klines everywhere you look," he points out, thinking aloud that they might be better placed together. "There are implicit messages in how you hang things."

And thinking of the collections—that primary concern—the new director points to the great strengths, the works by Ryder, Johnson, Homer and others. Yet, the 18th-century collection is "spotty," the 17th-century, "non-existent." Though the Hudson River School is well-represented, for instance, its founder, Thomas Cole, is missing. "We have all the children," he quips, "but not the progenitor."

"I do love to acquire, to grow. It is my hope that some of these kinds of gaps can be filled."

SI People in the News

William E. Sanford, American History's assistant building manager since 1980, has been appointed building manager. Before coming to SI, Sanford served as the commander of Cameron Station in Alexandria and director of housing for the Military District of Washington. Sanford will continue to serve as safety coordinator for the museum.

Jane Miller, who has been an accounting technician with the Museum Shops since last year, has been promoted to inventory accounting manager.

Cooper-Hewitt

Harold F. Pfister has been appointed assistant director of the museum to succeed Christian Rohlfing, who is retiring.

Pfister was first associated with the Smithsonian in 1970 as research historian and cultural assistant at the Portrait Gallery. In 1972, he became a Winterthur Fellow at the University of Delaware, concentrating on architectural history and theory. Since 1974, he has worked in the gallery's administrative office as program management officer, assistant director and, following the resignation of Marvin Sadik, acting director.

In addition to his administrative duties, Pfister organized two exhibitions, "Facing the Light, Historic American Portrait Daguerreotypes" and, with Sadik, "American Portrait Drawings."

Rohlfing is retiring after serving at Cooper-Hewitt for 28 years. He began as an exhibitions designer for the Cooper Union Museum. In the interval between the closing of that museum and its reopening as Cooper-Hewitt under the SI banner, Rohlfing served as adminstrator. He helped guide the work of the committee to save the museum and was thus instrumental in preserving a New York cultural institution.

Konstanze Bachman, paper conservator, is serving as coordinator of the New York State Conservation Consultancy Program, a statewide organization that provides advice on the state's museum and historical society collections. Based at Cooper- Hewitt, the group also arranges lectures, workshops and seminars. It is funded by the New York State Council on the Arts.

Also, Bachman presided at a seminar on the care and storage of museum objects at the Museum of Science in Buffalo last month and was a featured speaker.

African Art

Amina Dickerson, program director, has been re-elected as second vice president of the African American Museums Association.

Education Department staffer Peter Pipim talked about drum music and patterns in African textiles during an interview for WETA's new radio show, "Songs Jumping From My Mouth."

SI Press

Director Felix Lowe was a member of the Association of American University Presses delegation that traveled to Tokyo and Kyoto in September to inaugurate the first, comprehensive, touring book exhibition of more than 4,000 North American university press English language titles. The aim of the delegation was to introduce the Japanese public to the riches of the American university press complex.

Museum Programs

Nancy Fuller, coordinator of the Native American Museum Program, presented "Tribal Archives," a new 20-minute slide-tape presentation, at the first Tribal Archives Conference held in Denver. The program was produced for the Native American Archives Project, a consortium of organizations providing information on the Indian community. It will be distributed by the Office of Museum Programs early next year.

Portrait Gallery

Deborah Jeffries, archival assistant for the Catalog of American Portraits, has been nominated for inclusion in "Outstanding Young Women in America, 1982."

Plant Services

The following staff members received Career Service Awards: John W. Anderson Jr., 35 years; Allen Burney, Joe L. Burney, Arlton S. Coleman, Lincoln Edwards, Karl H.W. Kerwath, Earl Lee Menefee, Roderick L. Milstead, Eugene Rushing, Thomas A. Smith Jr., Roosevelt Walker Jr. and Lawrence Washington, 20 years; Ryland T. Beaner, Willie E. Black, Robert L. Bullock, Warren M. Schaeffer and Floyd E. West, 15 years; James E. Letson, Carnell B. Neff, Diane H. Thomas, Raymond C. Tomasky, Freddie D. Wright, Lawrence D. Yates and Marvin C. Yost, 10 years.

Natural History

Ian Macintyre has been appointed chairman of the Department of Paleobiology, succeeding Martin A. Buzas in the five-year rotation post. As a research geologist at MNH since 1971, Macintyre has been involved in research on Caribbean coral reef development and history at St. Croix, the Virgin Islands; Galeta, Panama, and Carrie Bow Cay, Belize. In the summer of 1981, he spent a month investigating the effects of oil and gas drilling and production activities on the coral communities off Palawan Island, the Phillipines. He is co-editor of the museum's Atoll Research Bulletin and for the past six years has served as

(See 'SI People,' Page 7)

'Source'

(Continued from Page 4)

attended the picnic lunch: a genuine "John Bull Chip," scraped from the inside of the smokestack after last year's historic "Steaming" of the engine, and a button commemorating the event this year. Meanwhile, the informal band of songsters presented such musical marvels as "Amazing Grease," "By the Waters of C&O" and "Glory to the Railroad," written by Education staffer Gwen Rochester. The words, sung to the tune of the "Battle Hymm of the Republic," go something like this:

Mine eyes have seen the glory of the coming of John Bull,

It was steaming down the C&O, its firebox was full,

Oh, it comes from the Smithsonian, where life is never dull,

For the John Bull doth live on!

Source is hoarse!

A return to the old

And now presenting . . . "Subterranean Drainage," starring the A&I pipes . . . It probably won't be a box office hit, but the Arts and Industries Building's storm drainage pipes *have*, nevertheless, been captured on videotape—from the inside!

"Huh?" you may well query. Well, it's all part of the effort to replace the roof and refurbish the building, says Design and Construction's Bob Ridgley.

An interior drainage system, installed more than a hundred years ago when A&I was built, is being reactivated in the process, the architect explains, because it dumps directly into the storm drains under the building as opposed to the current system, which lets the damaging water run down the building's sides.

In re-activating the old interior pipe network, the videocamera, complete with light, of course, is being pressed into use to check out the underground drainage pipes. The tubelike camera is 18 inches long and can send back pictures from a pipe as small as three inches in diameter. Glub . . . glub.

Blazin' bus

America's Art's T.C. Crump, an electrician's helper, had an exciting end to an uneventful lunch hour recently when he noticed smoke coming from a Metrobus at the corner of Seventh and G. Naturally, he promptly alerted the driver (who had just discharged his passengers) that the bus was on fire. The driver, however, seemed secure in the belief that "it's just smoking, I've got an oil leak." With T.C. insisting it was a fire and the driver convinced it was just smoke, they opened the back of the ailing vehicle. The engine *was* blazing!

T.C. quickly discovered the bus' fire extinguisher was empty. He ran to the museum to ferret out another fire-stopper—and called the fire department while he was at it.

As the sirens rang, an NMAA worker peered from the window and, seeing T.C. manning the extinguisher he had found in the museum, called Building Manager Bob Dean to report that he had a hero on his staff.

When T.C. returned, Bob called him into his office. "We have a report that you were putting out a Metrobus fire, and if you used a government fire extinguisher," he said with a twinkle in his eye, "you owe us $3.56 to recharge it."

T.C. quickly recognized the mock-serious tone and was tickled by the exchange. Even though he was a bit embarassed by the attention he received as a result of the bus-fire episode, T.C. was pleased to be on the scene.

Botany's blooms

It seems that plants aren't the only things to flourish in the Natural History Botany Department; love has blossomed there, too. Laura Lehtonen, research assistant, and Stephen Young, inventory person, both with the department since 1979, were married Oct. 16 on Long Island. The couple will live in Gainesville, Fla., where Stephen will pursue an advanced degree in—what else?—botany.

A new addition

Michael Fischer, chief photographer at American Art, and his wife, Evelyn, are the proud parents of their first child, Stephanie, born Sept. 19. Stephanie weighed in at 7 pounds, 12 ounces.

SI Message Center

Think memberships! Searching for gift ideas for the holidays? Remember, National Associate membership, which includes a one-year subscription to Smithsonian magazine, may be purchased at a reduced rate by employees and eligible volunteers. Special applications and personal gift cards available from Associates' Reception Desk, Great Hall, SI, *daily* from 10 to 4 or call 357-2987. *Only orders received by Nov. 19* commence in January 1983.

For sale: 1982 Viking pop-up camper. Lightweight, sleeps 6, icebox, stove. 5 months old, like new. $2,700 or make offer. Mike, 435-0638.

Wanted: Rider wishes to join or start car pool from Indian Head area to MNH. Charlotte, 357-1856.

For sale: Pair Bozak 301 F speakers, $325. B.I.C. beam box FM 10 stereo antenna, $40. Micro acoustic cartridge, $25. Jim Lee, 357-2994.

Bowie/Crofton van pool: Departs RIP'S, Rt. 3 (south Bowie), via North Capitol St., Judiciary Sq., E St., 7th St. and Independence Ave. Mary Zarcone, 252-6100 or 249-9674 after 6:30 p.m.

For sale: Elegant Chippendale-style mahogany dining room extension table, $175. When folded, serves as attractive end table. Paul Edelson, 357-3137 or 490-6954 after 6 p.m.

For sale: *Argus projector users*—28 Airquipt slide magazines, retail $5.95. Yours for $1 each. *Olympus SLR owners*—300mm Vivitar 5.6 lens with daylight filter, $100. Vivitar zoom 85-205 3.8 lens, $125. Jim Symington, 357-2359.

FREE: New, unwrapped Retco Deluxe nylon pack bag to fit L or H or pin mount type aluminum backpack frames. My mistake, your gain. First come gets. Jerry Barnard, 357-2506.

For sale: Blue woman's Schwinn Super Sport, 10-speed bike. 24″ frame, 27″ wheels, excellent condition. $150 or best offer. Jan, 357-1504.

Wanted: To join or form car pool/van pool from Hillendale, Adelphi, Beltsville via New Hampshire Ave. to North Capitol St. to SI. Hours, 7:45-4:15, slightly flexible. Barbara, 357-2078 or 357-2056.

For sale: Sears refrigerator. 10 yrs. old, white, 6′ tall, 4′ wide. Top door frostless freezer. $75 or best offer. Barbara, 357-2078 or 357-2056.

House to share: Single mother and 11-yr.-old daughter seek female to share home in upper N.W. Philippa Jackson, 287-3391 or 722-0824 (home).

Tutoring: All subjects elementary level. Reasonable rates. Renee, 484-0329 or 554-5487.

For sale: '77 Kawasaki KZ750, 4,000 miles, excellent condition, $1450. Connie Andre, 345-0750 ext. 1383, 357-1410 or 926-3518.

Wanted: Children's records and record player in good condition. Paul Edelson, 357-3137 or 490-6954 after 6 p.m.

For sale: Antique child's high chair. Oak, natural finish, excellent condition, $105. Paul Edelson, 357-3137 or 490-6954 after 6 p.m.

For sale: 19th-century German-made violin. Excellent tone, $350 with bow and case. Luna, 287-3566.

For sale: Original paintings of pre-Inca pottery, mostly with stylized animal motifs, by Peruvian anthropologist. Proceeds to fund his education. Susana or Jack, 673-4814.

Wanted: Car pool rider. College Park, Riverdale, Hyattsville, Md., area to NMNH for 8-4:30 work schedule. Camy Clough, 357-2809.

For sale: Fancy dolls, cloth dolls and soft-sculpture "pie faces." Marianne, 357-2778 (Mon.-Wed. only) or 339-5780 after 6 p.m.

Wanted to buy: Back issues of the following magazines containing articles on "E.T." the movie: Time, Newsweek, Discover, People, Us. Marianne, 357-2778 (Mon.-Wed. only) or 339-5780 after 6:30 p.m.

For sale: 3-speed man's Schwinn bicycle. 17″ frame with 26″ wheels. Blue, hardly used. $60. David Fine, 357-1738.

For sale: Four unused recapped Volkswagen tires at $20 each or all four for $70. Contact Mr. Tart at 357-1993 or 544-8776 (home).

For sale: Handmade all-wool Chinese rug. Tientsin series, 6′x4′. $450. Leni Joeson, 287-3280.

Wanted: Used interoffice envelopes. Office of Public Affairs, MAH-310.

For sale: Women's leather flight jacket. Never worn. Size 8-10, $100 or best offer. Sandy, 357-1427 or 451-3967.

Rent or buy: Elegant 2-bedroom condo in contemporary bldg. Bargain by owner. Balcony view of Capitol, garage, pool, sauna, phone ans. serv. Near Arena Stage, Waterside restaurants, public tennis courts. On busline, near L'Enfant Plaza Metro. 700 7th St. S.W. Good financing. Call Mary, 554-3606.

For sale: Two opera tickets, "Carmen," Nov. 7 matinee. Center orch., $60 the pair. John Pate, 287-3611.

Wanted: Carpool ride from District Heights, Md., to NHB. Prefer non-smoking and work hours beginning 7:30 or 8 a.m. Eleanor Goldsmith, 357-2891 or 336-1564 (home).

For sale: Orange and gray cockatiel, 6 months old, hand-raised, $75. Cage, $25. Renee, 287-3490 Ext. 36.

Gotta message?

Send specifics along with your name and phone number to The Torch, SI Message Center, MAH-310. Ads appear free-of-charge. Closing date for messages is the 5th of the month preceding publication.

SI Sports/ *It's no surprise that this museum is full of free-time fliers*

By JUNE CHOCHELES
NASM Staff Writer

Joe Fichera loves airplanes. As one of the craftsmen who restores aircraft at the Garber Facility in Suitland, Md., he can spend several years and thousands of hours of highly specialized work restoring a single airplane.

You'd think that after eight full hours a day around airplanes, engines and other flight-related objects, he looks forward to a nice quiet Earthbound evening at home. Wrong!

When Fichera isn't restoring aircraft in the Air and Space Museum collection, he's tinkering with them at Hyde Field, a small airport in Clinton, Md. And when he's not tinkering, he's off flying his 1931 F2 Wooho around town.

In spare time, Fichera cares for his three other antique aircraft, a 1929 Kiner Bird in which Ann Morrow Lindbergh learned to fly, a 1946 Ronka Chief and a 1958 Tri Champ. It's no wonder his wife has to call him at Hyde Field to tell him it's time to come home and relax.

For an airplane lover, Fichera's lifestyle is not unusual. And he's certainly in good company at NASM. He and many other staffers—from restoration craftsmen to curators—choose to spend their off-hours around airplanes—both on the ground and in the air.

These Air and Space staffers take to the skies in their leisure time: from left, Karl Heinzel, Joe Fichera, Rich Horigan and Bob Padgett. (Photo by Dane Penland)

"I just have to get in the air," aircraft curator Bob Mikesh says. Mikesh, who served in the Air Force for 21 years, learned how to fly in J-3 and J-4 Cubs over cornfields in Iowa in 1936. "However," Mikesh says, "when I realized how expensive it was to fly, I decided to join the Air Force." Mikesh has even convinced the family to learn to fly. His wife and two sons have pilot or student licenses.

There are a few pilots in the crowd who think getting up in a small two-seater prop plane isn't exciting enough. Karl Heinzel, an aircraft restorer specializing in woodworking, drives out to McConnelsburg, Pa., with his brightly colored hang glider for an afternoon of riding the wind currents.

"I like hang gliding because it's the cheapest way of getting in the air," Heinzel says. A member of the U.S. Hang Gliding Association, he has been flying for five years. "There are rules involved with hang gliding," he says, "but all you really need is common sense."

Heinzel's co-worker, Rich Horigan, also likes the challenge of flying unmechanized craft. Horigan, a self-described "airplane nut," would rather spend his time flying than anything else. "I like the challenge of flying sail planes because you don't know what to expect."

But it takes a lot more than love for airplanes to be able to pilot one. Before aircraft restorer Bob Padgett was able to hop into a Grumman TR-2 for a jaunt to Ocean City, Md., he had to go through ground school, dual instruction and a solo flight and pass a practical exam.

Golf

On Sept. 24, a unique event occurred at the Greencastle Country Club in Burtonsville, Md. A Smithsonian tournament was held there and it didn't rain. Forty-six SI golfers teed off at high noon in hot competition for prizes, and everyone had a tremendous time.

Here are the results in the Callaway Division: 1st place, John Gibson (Protection Services); 2nd, Brian Robbins (Fish and Wildlife labs); 3rd, Barry Pierce (Personnel); 4th, Bob Dierker (General Counsel's Office); 5th, Bob Fisher (Fish and Wildlife); 6th, Rich Johnson (Grants and Risk Management); 7th, Dan Fletcher (Air and Space).

In the Handicap Division: 1st place, John Gibson; 2nd, Brian Robbins; 3rd, John Dysland (Accounting); 4th, Hal Michaelson (Assistant Secretary for Science Office); 5th, Ohlen Boyd (Museum Shops); 6th, Bob Dierker; 7th, Joe Swihart (Supply).

Don Wilson (Fish and Wildlife) and Dierker hit the longest drives. Bill Thomas (Design and Construction) and Vicki Jarosewich (Natural History) were closest to the pin. Dave Pawson (MNH) won the scuba diving kit (courtesy of the Astrophysical Observatory) for most times in the water.

The final results are also in from the SAO summer golf league. The John Gregory and Dave Boyd team narrowly edged out the twosome of Jim Lagen and Lester Cohen. An awards ceremony and potluck supper was held in mid-October.

Abrams publishes another dazzling Smithsonian winner

The Abrams Smithsonian series has done it again—portrayed another Smithsonian museum in a dazzling sweep of color and an abundance of information. *The National Museum of Natural History* contains 345 illustrations, 324 in color, all shot by MNH photographers Chip Clark and Kjell Sandved.

Other books in the series are *The Museum of American History* (1981), *The National Air and Space Museum* (1979), which has just come out in two paperback volumes at a price of $12.95 each, and *The Hirshhorn Museum and Sculpture Garden* (1974).

Sandved's work for the Natural History volume includes new shots mixed in with some masterpieces from his slide files. Clark's photo of tree snail shells makes a striking full-color cover, which doubles for the front and back covers of the 1982-83 Abrams Art Books catalog.

The 496-page book, by ace science writer Philip Kopper, takes readers on a journey through the museum's many natural wonders as they are exhibited, researched and conserved. He visits behind the scenes with MNH staffers.

In a foreword, the museum's director, Richard Fiske, points to the importance human curiosity has had in bringing MNH from a "cabinet of curiosity" to a modern museum with a three-fold mission of collections management, research and outreach.

For those who wonder what takes place before an exhibition hall opens, Kopper gives the step-by-step story on the production of the Paleontology Hall.

The National Museum of Natural History sells for $60 in bookstores and Smithsonian museum shops.

'SI People'

(Continued from Page 6)

chairman of the working committee for MNH's new paleobiology exhibit complex, "Fossils: The History of Life." He was educated in Canada where he received his bachelor's degree at Queens University in Kingston, Ontario, and his doctorate from McGill. He worked as an oil geologist before coming to the Smithsonian.

SITES

Cynthia Koskinen, publications clerk, has transferred to the Freer as a secretary.

Janet Freund, formerly a secretary-receptionist, is now a museum registration assistant in SITES' registrar's office. Also new in this office is Fredric P. William, formerly an intern in the Education Office at NPG. He is now a museum registration technician.

American Art

Charles Eldredge, director, participated in a symposium at the Terra Museum of American Art in Evanston, Ill., in conjunction with its exhibition, "Solitude—Inner Visions in American Art."

Two paintings by Val Lewton, chief of the Design Unit, have been donated by Dr. and Mrs. David Morowitz to the new permanent art collection at the University of the District of Columbia. "First Dale City" and "Accident Working" are currently being shown in the UDC Carnegie Library, the Beaux Arts building near NMAA.

Lois Fink, curator of research, participated in a symposium, "American Women Artists in France, 1880-1930," which was sponsored by Columbia University and held in Paris.

Margy Sharpe, curatorial assistant in the Department of 18th and 19th Century Painting and Sculpture, was guest curator for a small exhibition of contemporary New Zealand paintings shown at that country's embassy in Washington.

Personnel

Sherman Wright, formerly a temporary employee, is now a clerk-typist with the Training Division.

Kristin Chikes, who has been with the office about four years as personnel clerk, has moved up to personnel assistant.

Freer

Esin Atil, curator of Near Eastern art, has been awarded a Fulbright grant to study the 16th-century objects from the reign of Suleyman the Magnificent (1520-1566) in the collection of the Topkapi Palace Museum, Istanbul. Atil, who begins her research this month, plans to write a book on the Ottoman sultan who, at the height of his power, held sway over a vast realm from Tabriz to Vienna.

Food Service

Althea Matthews of the Hirshhorn Cafe and Cassandra Hines and Cyril Mouton of the Air and Space Cafeteria were named employees of the month for October. — *Johnnie Daniels*

Preview/ *Have a Snerd or a McCarthy fresh from the Museum Shops*

By JOHNNIE DOUTHIS
OPA Staff Writer

It's nostalgia time for '50s freaks at the American History Museum Shop where you'll find reproductions of cowboy marionette Howdy Doody (TV star from 1947 to 1960) and Charlie McCarthy and Mortimer Snerd, creations of ventriloquist Edgar Bergen. The "real" Howdy Doody and Charlie McCarthy are on view in MAH's "Nation of Nations" exhibit. Snerd and McCarthy each sell for $34 and Howdy for $31.

American portraits

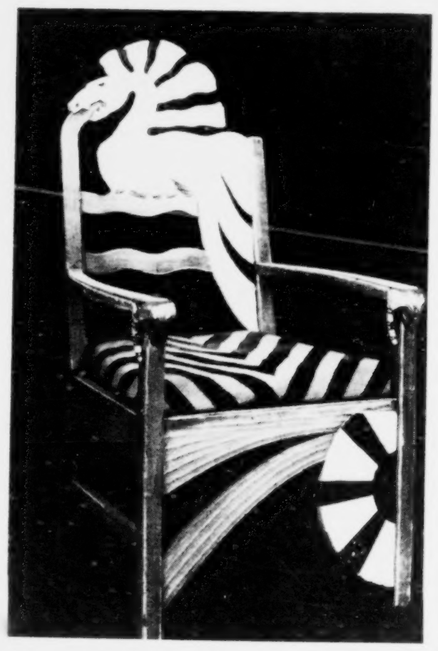
The Portraits in Motion series at the Portrait Gallery continues with "The Yellow Wallpaper," an autobiography by Charlotte Perkins Gilman. Performances by Michele LaRue take place on Friday, Nov. 5, at 7:30 p.m. and Saturday, Nov. 6, at 1 and 4 p.m.

British actor Jack Aranson will present "Moby Dick" on Friday, Nov. 12, at 7:30 p.m. and Saturday, Nov. 13, at 2 p.m. All performances are free, but reservations are required. Call 357-2920, weekdays; 357-2137, weekends.

Celebrations

A contrast of festivities, from oyster-shucking to customs for mourning, are among the "Celebration" programs offered this month at the Renwick.

On Saturday, Nov. 6, from 1-4 p.m., a slide-illustrated lecture about Eastern U.S. watermen documents the merry-making associated with oyster-shuckings—from preparation of oyster delicacies to hymns.



Gerhard Munthe's "Armchair," designed between 1895 and 1907, is one of 350 items on view in Cooper-Hewitt's "Scandinavian Modern Design, 1880-1980," through Jan. 2.

Afro-American beliefs and customs surrounding death and funerals are the subjects on Saturday, Nov. 27, from 1-4:30 p.m. All events are free and are held in the Renwick Grand Salon. For a complete schedule, call 357-2700.

Exhibitions

"American Picture Palaces," Cooper-Hewitt, Nov. 23-Feb. 27; guest curator, David Naylor.

"Here, Look at Mine," Anacostia Neighborhood Museum, Nov. 14-Feb. 28, genre art by John N. Robinson and Larry F. Lebby; curator, Victor Govier.

"Farre World War I Aviation Art," Air and Space, Nov. 18-Feb. 25; curator, Mary Valdivia.

"Threads: Seven American Artists and Their Miniature Textile Pictures," Renwick, Nov. 25-May 1; curator, Lloyd Herman.

"Joseph Cornell: An Exploration of Sources," American Art, Nov. 19-Feb. 27; curator, Lynda Roscoe Hartigan.

"The Prints of Louis Lozowick," American Art, Nov. 5-April 10; curator, Janet Flint.

Films, concerts, lectures

"The Making of 'Raiders of the Lost Ark,' " an award-winning documentary, is among a long list of films to be shown on Thursdays, Fridays and Saturdays at the Hirshhorn. Call 357-2700 for complete schedule.

The Saturday Live program at MAH on Nov. 6 features the Buck Hill Quartet with Buck Hill on tenor sax. The Nov. 20 performance will be by Alan Mandel playing the music of Gottschalk and MacDowell on the Smithsonian's newly restored 1865 Chickering grand piano. Concerts are at 2 p.m. in the Hall of Musical Instruments. Free admission.

Joseph M. Dye III, curator of Asiatic Art at the Virginia Museum of Fine Arts, will discuss "17th-Century Miniature Paintings from Central India" on Tuesday, Nov. 9, at 8:30 p.m. as part of the Freer's lecture series. The free presentation will be held in the Hirshhorn auditorium.

Performing arts

The Discovery Theater is celebrating its fifth birthday with return engagements by some favorite performers. The Performers' Ensemble is on stage Nov. 3-28 with a lyrical play inspired by the work of Japanese artists.

If you love serious music, try The 20th Century Consort's performance at the Hirshhorn on Saturday, Nov. 6, or the "Wondrous Machine: Music from the Early Classical Period" program at Barney Studio House, Tuesday through Thursday, Nov. 16-18.

The American Country Music series features guitarist Chet Atkins and Jethro Burns on the mandolin, Sunday, Nov. 14 in Baird Auditorium.

Dancers and musicians from Northwest China will perform on Sunday, Nov. 7. This group also will give a free lecture/demonstration on Friday, Nov. 5, at 10:30 a.m. Both events are scheduled for Baird.

For more information and tickets for any of the events, call the Box Office at 357-1500.

Letter to the Editor

'Star-Spangled Banner' is not 'Old Glory'

The September issue of The Torch carried on its front page two photographs of the Fort McHenry flag, commonly referred to as the "Star-Spangled Banner." The boldface heading of the caption refers to the flag as "Old Glory." This terminology creates special confusion for those interested in the history of flags and for those who deal with the custodians of historic American flags at the Museum of American History.

While it is true today that the term "Old Glory" is often applied to any official stars-and-stripes flag, this was not always the case. The term did not come to the attention of the public until the Civil War and was not in common use until many years later. MAH has in its collections the U.S. flag that was first referred to as "Old Glory." It was made in Salem, Mass., in 1824 and updated, to include 34 stars, just before the Civil War. During the past year, "Old Glory" has been restored and will go on public display on Dec. 10. Therefore, it is important for all parts of the Smithsonian to bear in mind that in a museum context the terms "Star-Spangled Banner" and "Old Glory" refer to two different flags.

Thank you.

Harold D. Langley
Division of Naval History
Museum of American History

Write to us

Torch welcomes letters to the editor on any subject of interest to Smithsonian employees. We regret that we cannot publish unsigned letters.

'Quad'

(Continued from Page 1)

sponse to the growing need for an understanding of non-Western cultures," Secretary Ripley said. "It will give to our more than 20 million visitors each year, as well as those who will see our traveling exhibitions across the land and in other countries, an understanding of the great cultural achievements of the peoples and civilizations of Africa, the Near East and Asia. Emphasizing both the rich diversity of these civilizations and the underlying brotherhood of mankind, the new center will make a fundamental contribution to the global understanding upon which our future depends."

The Museum of African Art and the Sackler Gallery each will be marked by an above-ground entrance pavilion bordering Independence Avenue. The pavilions will serve as introductory galleries to the exhibition space below and form an enclosure for gardens evocative of 19th-century landscape design. Framing the entrance to the garden from the street will be a set of gates, designed in 1847 by Castle architect James Renwick for the Independence Avenue location but never built.

Extending nearly 60 feet below the two pavilions will be three levels housing the two museums, an international center and offices of the Resident and National Associate programs and the Smithsonian Traveling Exhibition Service as well as classrooms and a small auditorium.

The International Conference Center on the third level will provide meeting facilities for visiting heads of state and other international leaders, together with research space for visiting scholars working on issues related to African, Near Eastern and Asian cultures.

The Sackler Gallery and the Museum of African Art, occupying the first and second levels below ground, will be physically linked by a two-story gallery, designed to accommodate major exhibits related to the collections of either museum as well as traveling exhibitions.

The Sackler Gallery will be housed in the portion of the center nearest the Freer, to which it will be connected underground. The Sackler and Freer galleries will be administered by the same director.

In addition to providing a showcase for its own collection, the Sackler Gallery will display important exhibitions of Near Eastern and Asian art from other collections in the United States and abroad. The art objects housed in the Sackler Gallery also will be available for inclusion in major traveling exhibitions to other museums. Currently, the Smithsonian lacks appropriate facilities for the display of Oriental art from collections outside the Institution.

"With the dual resources of the magnificent Sackler collection and the Freer Gallery of Art, long recognized for its impeccable standards of quality and scholarship, the Smithsonian will become the most important center for Asian art history and culture outside the Far East," Ripley said.

The Museum of African Art, which will occupy the section of the building nearest to A&I, was established in 1964 as the only museum in the United States devoted exclusively to the display and study of the creative traditions of Africa. The museum became a bureau of the Smithsonian in August 1979 and currently is located in a row of nine historic townhouses on Capitol Hill.

The museum has a collection of 7,000 objects covering virtually every cultural area of Africa but concentrating on West and Central Africa. The new facility, besides being more accessible to Mall visitors, will increase the museum's currently inadequate space, allowing for better exhibition and storage of its own collections as well as for the display of traveling exhibitions from the United States and abroad. The move also will significantly improve security, safety and curatorial environments.

The design for the Quadrangle Project was conceived by the internationally known Japanese architect Junzo Yoshimura. Subsequently, the Boston firm of Shepley, Bulfinch, Richardson and Abbott and its principal architect, Jean Paul Carlhian, developed the plans for the 4.2-acre site. The Smithsonian has been authorized to proceed with construction following design review by the Fine Arts Commission and the National Capital Planning Commission.

In January, the Smithsonian will invite contracting firms to submit construction bids, and the contract will be awarded in the spring. Construction is scheduled to be substantially complete by late 1985.

'Changes'

(Continued from Page 1)

up at the Castle's east door. The dispatcher will work out departure and arrival places and times with the caller.

Vendors, sanitation workers, caterers and others who once used the south basement door will use the east door of the Castle, the Mall entrance or the two smaller doors to make their deliveries. Most deliveries will be rescheduled for non-public hours.

Perhaps the most dramatic change, for those who do not park in the SI lot, is the removal of the Victorian Garden. "The garden had more than 500 trees and thousands of shrubs, perennials and specialized collections, and we've been able to find new homes for all but 10 trees," James Buckler, director of the Office of Horticulture, says. "One tree, the 100-year-old Linden, has been pruned, fed and fenced off so that it can stay in place during the excavation and construction."

The other trees—more than 100 cherry, crabapple, beech, pine and willow oak—are being transplanted to other sites around the Smithsonian.

Many shrubs, hedges, plants and full-grown trees will go to the new Museum Support Center in Suitland, Md. Buckler has been working for several months on a plan for full landscaping of the center grounds using these relocated plants.

A weeping beech, black pine and many shrubs from the garden will add the finishing touch to the Hirshhorn's Sculpture Garden. Other plants are going to the East Garden (between A&I and the Hirshhorn) and to the Ninth Street border. Victorian furnishings which once decorated the garden will be stored.

"The plants, as well as the outdoor furniture, are part of the Smithsonian collections," Buckler adds. "So, just like any artifact, they will be kept and cared for. I've had lots of calls from people asking to buy plants and trees from the garden, but they'll be staying right here at the Smithsonian."

Planning for the relocation of the Victorian Garden began four months ago when Buckler, his staff and Steve McCormick, General Services Administration landscape architect, reviewed a detailed blueprint of the garden. Grounds foreman Kenneth Hawkins and his crew began working weekends and weekdays in early October to dig up the plants. The trees will be removed by a contractor under the supervision of John Monday, assistant director of Horticulture, and if all goes according to schedule, the garden will be completely gone by mid-December. But, says Buckler, "we'll be back . . . the quad plans call for a magnificent garden, 20 percent larger than the current one, that will feature our parterre, the Victorian furnishings and many of our original plants."

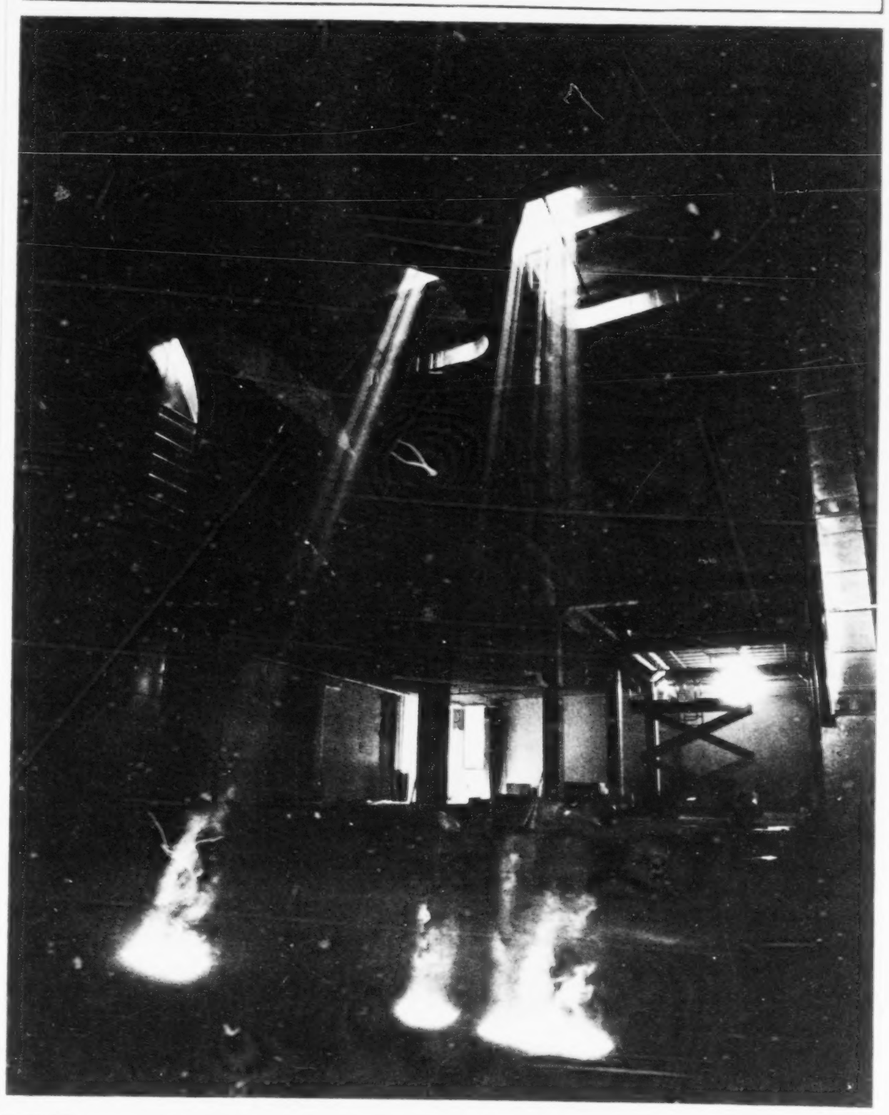


Photo contest

Dane Penland, special assignments photographer in the Office of Printing and Photographic Services, shot this month's winner in a Museum Support Center storage pod around noon late in August. With a Nikon FE and 18mm lens, he captured the "bizarre effect of light streaming into this huge open space," Penland says. "It reminded me of one of the final scenes from 'Raiders of the Lost Ark.' "

82-12

The Torch

A MONTHLY NEWSPAPER FOR THE SMITHSONIAN INSTITUTION

NO. 82-12 DECEMBER 1982

SI 1.24

A decorated tree in American History captivates a young audience. (Photo by Dick Hofmeister)

Holiday spirit pervades the Smithsonian

By KATHRYN LINDEMAN
OPA Staff Writer

Youngsters and grownups alike will have lots of free Smithsonian events to choose from around Christmas, Hanukkah, Kwanzaa and New Year's. Music and dance, workshops, food, decorated trees and lots more will be offered in the museums on and off the Mall. Enjoy a Polish Christmas Eve or musical magic with string bands, handbell ringers and children's choirs. Catch a lecture on the Christmas star or a workshop on celebrating Kwanzaa.

Here's what the month has to offer in the way of special holiday treats:

Renwick Gallery

The gallery offers a raft of activities in the Grand Salon to complement its "Celebration" exhibition. "A Polish Christmas Eve," from 7:30 to 10 p.m. on Friday, Dec. 10, will give visitors an idea of the charm and warmth of a Polish home on Christmas Eve, the day of "Wigilia," with ornament making, paper cutting, food preparation, games, tree trimming and carol singing.

Experienced cooks from the Washington area will show how to prepare special treats. A gingerbread house will be "built" with "glue" made of icing Wednesday, Dec. 8, from noon to 1:30 p.m. Traditional Jewish holiday meals will be prepared Friday, Dec. 10, from noon to 1:30 p.m.; visitors will get to taste the mouth-watering meals. And sweets with origins in different countries—German "stollen," English plum pudding, French "buche de Noel," Italian "cannoli" and Swedish "glogg"—will be made and sampled Wednesday, Dec. 15, from noon to 2:30 p.m.

Children's singing groups from the Washington area will capture the spirit of Christmas through Southeast Asian, British and German songs Saturday, Dec. 18, 2 to 4 p.m.

William Brown's slide-illustrated lecture—"Happy Kwanzaa!"—on Sunday, Dec. 26, from 2 to 4 p.m., will recount the history and development of the week-long holiday. The Howard University graduate student and his family will show how they celebrate Kwanzaa in their own home.

Christmas and Hanukkah films will be shown Thursdays, Dec. 2, 9 and 16. Call 357-2700 for details.

Museum of American History

The popular "Trees of Christmas" ex-

(See 'Spirit,' Page 8.)

Charles Blitzer to leave SI after 17 years

Charles Blitzer, the Smithsonian's assistant secretary for history and art, will leave the Institution sometime after the first of the year to become director of the National Humanities Center at Research Triangle Park, N.C. Blitzer joined the Smithsonian as director of education and training in 1965 and assumed his present position in 1968.

"It is with the greatest regret that I am accepting Charles Blitzer's resignation," Secretary Ripley said. "He has administered the Smithsonian's programs in history and art with imagination and high competence for 14 years, a period marked by major expansion of this Institution in these areas. His dedication to the Institution has been exemplary, his creativity and administrative skills have borne rich fruit and his efforts have made a permanent contribution to the nation's cultural heritage."

During Blitzer's tenure as assistant secretary, the Hirshhorn Museum and Sculpture Garden and the National Portrait Gallery were opened and the Cooper-Hewitt Museum, the Archives of American Art and the Museum of African Art became part of the Smithsonian.

During his first three years at the Smithsonian, Blitzer also was involved in planning for the Woodrow Wilson Center, which opened in 1968. He helped plan for the use of the Belmont estate in Maryland; it served as a conference center for 15 years and was sold recently.

"While I like to think that I have been helpful in these efforts," Blitzer says, "it is difficult to point to any one thing that I personally did. Credit goes to the many different people who have worked on all these projects and, in particular, to Secretary Ripley himself.

Charles Blitzer (By Charles Phillips)

"The key to enjoying a job like this," he says, "is taking great satisfaction in other people's accomplishments: yesterday David Smith at the Hirshhorn—both his art and a fascinating exhibit of his letters and writings from the Archives of American Art, last week Charles Willson Peale at the Portrait Gallery and last month the new flag display at American History and the 'Chinese Art of the Warring States' exhibition at the Freer.

"But it would be a distortion to single out only a few recent highlights. Going back a little further, I was very much involved with the Smithsonian's contribution to the Bicentennial celebration, and in fact, it turned out to be a creditable effort. But again, other people did all the work.

"About the only thing I can take individual credit for," Blitzer remarked, "are the numbers inside the doors of the Castle elevator. When I started work here, I never knew which floor I was on. I temporarily solved the problem by posting three-by-five cards designating each floor, and at last, someone obliged me by painting permanent numbers."

Blitzer is leaving at a time when the art world is anticipating Washington's growth as an art center, with the opening of the Smithsonian's Center for African, Near Eastern and Asian Cultures in 1986. Blitzer, who played a major role in planning and fund raising for the project, believes the center will be a "marvelous addition" to the city's cultural life. (See The Torch, November 1982, Page 1.)

"I join everyone in feeling excited about the addition of Dr. Sackler's collection and also about Dr. Sackler himself. [See "Arthur Sackler Donates Art, Funds for Quad Gallery," The Torch, October 1982, Page 1.] He will be a major asset to the Institution by reason of his intense interest in publishing and scholarly research.

"I also think it's gratifying that African Art will have an appropriate home on the Mall.

"There is an enormous job here for my

(See 'Blitzer,' Page 3.)

Roy Clarke follows meteorite

Natural History's Roy Clarke Jr. couldn't believe it when he received a telephone call before dawn on Nov. 10 from Air and Space Museum colleague Von Del Chamberlain.

Chamberlain was calling, following an early-morning radio broadcast, to report that a six-pound meteorite had crashed through the roof of the home of Robert and Wanda Donahue in Wethersfield, Conn.

"I was amazed," Dr. Clarke said, "because it was the second time in 11 years that a meteorite had fallen through a roof in Wethersfield. We have the first one in our collection. For another to fall only a mile and a half away in so short a time is unbelieveable."

Clarke rushed to Wethersfield, where he joined other scientists at the scene. In a discussion with the Donahues, who own the meteorite, it was agreed the rock should go to the Smithsonian on temporary loan so it might be sent to laboratories for radioactivity measurements.

Although the meteorite is priceless in its value to science, Clarke says, it has little, if any, commercial value.

He hopes that eventually the meteorite will be added to the Smithsonian's large collection, which includes examples of 1,500 of the world's 2,400 recovered meteorites.

Off to storage Crew removes statue of Secretary Baird from Victorian Garden in preparation for quadrangle excavation described in The Torch, November 1982, page 1. (Photo by Jeff Ploskonka)

Turtles, 3 Recipe, 4 Royalty, 6 Basketball, 7 Gifts, 8

SI 1.24:

Around the Museums

A Natural History exhibition of 15 "Royal Gifts from the Kingdom of Thailand" had an extraordinary opening on Oct. 22 when the supreme religious patriarch of Thailand, the highest reigning Buddhist leader of his country, blessed the exhibition by writing a Buddhist prayer on the plaque at the exhibit entrance. Secretary Ripley presented the supreme patriarch, who was accompanied by an entourage of four monks in yellow robes, with a copy of the new Abrams book on MNH. In return, Ripley was given a bronze medallion commemorating the supreme patriarch's first visit to the United States.

The exhibition, organized by MNH curator of Asian ethnology, Paul Taylor, was co-sponsored by the Friends of Thailand Inc., an organization that has contributed $15,000 to MNH for research and restoration work on its large Thai collection. The objects in the exhibition, all of them from the MNH collections, are gifts presented to the United States by Thai monarchs over the past 125 years. The exhibition, which commemorates the bicentennial of the founding of Thailand's royal dynasty and of its national capital, Bangkok, will run through April 1983.

Textile center

The Cooper-Hewitt's Textile Study Center was formally dedicated Nov. 4 at a brief ceremony honoring Thomas M. Evans who, with the Milliken Foundation, provided funds for renovation of the center. The facility, occupying about half of the fourth floor of the Carnegie Mansion, offers facilities for researchers to examine color slides of virtually every textile in the museum's collection. Until the renovation was completed recently, the Textile Department had occupied quarters in the Miller House, which adjoins the museum.

Interior consciousness

The Resident Associate Program received the 1982 Potomac Award from the American Society of Interior Designers, Potomac Chapter, for its "creative and intellectual contributions to the field of design." RAP has sponsored several interior design courses in cooperation with ASID, including "Color and Interior Design," fall 1982; "Current Trends in Interior Design," summer 1982, and "Giants of Interior Design," featuring such notable New York-based designers as Angelo Donghia and Bob Patino, spring 1982.

RAPping at other malls

Since October, RAP has been working on a seed grant from the Rouse Company to investigate the possibility of offering craft and performing arts lecture/demonstrations at two of the Rouse's Maryland shopping malls—Columbia and White Marsh. This local outreach program would be related to RAP's activities at SI but would be geared to mall shoppers.

Zoom

That startlingly streamlined object which seemed to land at the Mall entrance to American History in October is known as the Budweiser Rocket, and it's now a part of the MAH collections, thanks to the generosity of owner Hal Needham.

Aside from its Space Age design, the rocket car is noteworthy for attaining a speed of 739.666 mph ove. the sands of Edwards Air Force Base in California on Dec. 17, 1979. The run satisfied Air Force flight test officials that "the overall objective of attaining Mach One (the speed of sound) with a land vehicle was achieved."

Still, that feat is considered unofficial as a land speed record because standards and procedures of the Federation Internationale des Motorcyclistes were not observed. But MAH Transportation curator John White Jr. observed that "this is among the most sophisticated test vehicles built to date and is worthy of inclusion in our collections." The Budweiser Rocket is being temporarily housed among the study collections at Silver Hill.

Deer distress

The white-tailed deer who live at the Zoo's Conservation and Research Center, along with the exotic and endangered creatures the center was created to protect, not only carry parasites but also devour vegetation, causing a browse line up to the height of the tallest deer. The Zoo, while responding to testimony at a congressional hearing and abandoning plans for a hunt to thin the white-tailed herd, is considering a three-year study on the feasibility of relocating the deer. (Photo by Jessie Cohen)

Zoo news

The Zoo has its own official guide book—for the first time in 20 years. *The Guide to the National Zoo*, written by FONZ volunteer and board member Sally Tongren, is available at all Zoo shops and information kiosks. The full-color, 80-page book, with more than 130 photos, most of them by Zoo photographer Jessie Cohen, is priced at $2.40, less a 20 percent discount for Smithsonian employees.

Conservation exhibit

The staff of the Freer's Technical Laboratory has put together an exhibition about the highly specialized process of conserving ancient artifacts. Color photographs, some of them highly magnified, document the time-induced damage to works of art that has been discovered and corrected at the Freer. The exhibition, located in the lower-level corridor of the museum, continues through December.

ANM / *Exhibit labels for deaf people help other museum-goers, too*

The Anacostia Neighborhood Museum speaks louder these days, and lots of people are listening. Some of the major exhibits carry special labels, written in simple English and printed in large type. These labels, originally developed for deaf people, are popular among museum visitors in general.

And useful, too. One study indicates that they help non-hearing and hearing individuals alike by adding to their understanding and appreciation of the museum. But that's jumping ahead of the story.

Nearly four years ago, Zora Felton, head of ANM's Education Department, got together with Janice Majewski, coordinator for special education in the Office of Elementary and Secondary Education; their goal was to help disabled visitors enjoy the museum more fully.

"Janice pointed out that Smithsonian exhibit labels are written on a high-school reading level, and often that's too difficult for deaf students," Felton says. "If hearing problems are present from birth, they delay the development of language skills," she explains. "We decided that we needed a streamlined labeling system."

With encouragement of ANM Director John Kinard, that's what they got. Rita Seary Freas, a teacher from Virginia, developed special labels for "Out of Africa: From Ancient African Kingdoms to Colonization." They were placed alongside the exhibit's standard labels.

Members of the museum education staff soon began to notice that the new labels added to many visitors' appreciation of the exhibit. Felton decided to expand the use of the labeling system and to test the staff's observations. She developed simplified labels for a new exhibit, "Anna J. Cooper: A Voice from the South." This time they were placed at eye level for visitors in wheelchairs. (They are slanted upward for easy reading by those who are standing.)

In addition, Felton asked Dr. Barbara Timitz of Indiana University's Department of Special Education to study how effective the system would be for deaf people. Timitz designed a study and tested two groups of students, one with hearing problems and one without. Her study showed that the labels increased comprehension among both groups. "Comprehension scores rose 29 percent for deaf students and 25 percent for hearing students," she says.

And there is more: Students exposed to the special labels described the exhibit in more positive terms than those who had seen only the standard captions.

The Anacostia Museum staff was right. The new labels do add to the enjoyment of museum visitors, young and old, whether or not they have special needs. ANM plans to continue using the new system. As Felton and Majewski agree: When you make a museum more accesible to one group of people, you can make it more interesting for many.

Young readers find the new labels easy to understand. (Photo by Chris Capilongo)

Obituary

Vladimir Clain-Stefanelli

Dr. Vladimir Clain-Stefanelli, 68, senior historian and head of the National Numismatic Collections at the Museum of American History, died on Oct. 19 of an embolism following heart surgery at Georgetown University Hospital in Washington, D.C.

An internationally known expert in coins, currencies and medals, Dr. Clain-Stefanelli specialized in historical documentation of U.S. coinages, coinages of Greek colonies on the western coast of the Black Sea and issues of southeast Europe from the 15th and 16th centuries. With his wife, Elvira, he developed the National Numismatic Collections into one of the world's most extensive holdings of its kind.

He was responsible for such significant additions to the national collection as the outstanding Josiah K. Lilly Jr. Collection of gold coins, known for its particular strength in U.S. and Latin American examples, and the Willis H. DuPont Collection, originally assembled by Grand Duke Georgii Mikhailovich, the most complete collection of Russian coins outside the Soviet Union.

Dr. Clain-Stefanelli joined the Smithsonian as a curator of numismatics in 1956, became chairman of the museum's Department of Applied Arts in 1974, then chairman of the Department of National History in 1977. Upon the museum's reorganization in 1980, he continued as head of the National Numismatic Collections. He also served as adviser to the Treasury Department, the Secret Service and other government agencies.

The major installations and exhibitions organized by Dr. and Mrs. Clain-Stefanelli include the Hall of Numismatics, which went on view when the museum opened in 1964, the subsequent Hall of Money and Medals and "Two Centuries of American Banking," a special Bicentennial exhibition that opened in 1975.

Among Dr. Clain-Stefanelli's publications are *Ex Nummis Historia*, a four-volume catalog raisonne of the Alexander Magnaguti Collection (Rome, 1949-51), and *History of the National Numismatic Collections* (Washington, D.C., 1968).

Dr. Clain-Stefanelli was born in Czernowitz, an Austrian city now within the USSR, in 1914. He attended the university there, earning a master's degree in modern philology in 1936 and a doctorate in archaeology with specialization in numismatics in 1938. He was awarded the Prix de Rome in 1938 and became a member of the Accademia de Romania in Rome in 1939-40.

Survivors include his wife, Elvira, and his son, Alexander, both of Arlington, Va. His family has requested that, in lieu of other remembrances, contributions be made to CARE Inc., 1016 16th St. N.W., Washington, D.C. 20036.

The Torch

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Freer / *Once-shunned paulownia wood is a conservator's dream*

Economists worried that the abundant flow of Japanese cars, cameras, television sets and electronic equipment is jarring the United States' balance of trade might be cheered to know that in the forests of North America, at least, we have a product Japan needs.

Shunned for years in this country as waste lumber, the fast-growing paulownia tree holds quite a different status in countries of the Far East. As a symbol of permanence and immortality, its three-lobed leaves and hyacinth-like flowers even appear on the crest of Japan's imperial family.

Beyond its auspicious symbolism, however, paulownia wood has practical value, a fact that has not escaped the notice of staff at the Freer Gallery of Art. The wood is lightweight and burn- and shrink-resistant, and it does not readily absorb moisture. In the Orient, it is used as Westerners might use tempered steel—for boxes to protect priceless art objects—and also as a beautiful material for the fashioning of musical instruments and furniture.

After suffering years of disdain in the West, the tree was raised from pest status when a group of Japanese log buyers, who had come to Augusta Lumber and Supply in Staunton, Va., on an annual veneer-buying trip, stopped in their tracks in front of an unassuming paulownia tree that was growing on Augusta land. They started exclaiming and stroking the tree—and hastened to declare that they would place a permanent order for all the paulownia that Augusta could produce.

Cornell Evans, Ryo Nishiumi and John Marshall want to build paulownia wood storage boxes and futomaki for the Freer's Oriental scrolls. (Photo by Jeff Ploskonka)

The wood is scarce in Japan these days because the highly industrialized island country has little space for timberland. But the paulownia trees that flourish in the forests of Virginia, West Virginia and Tennessee offer a high-quality, dense-grained lumber.

At about the time Augusta realized it had a cash crop on hand, the company's Lloyd C. Smith II received a call from Robert Evans, the Freer's building manager, who had been looking for a source of paulownia wood in this country. Evans and Freer woodcraftsmen Cornell Evans and John Marshall want to construct traditional storage boxes to protect the museum's hundreds of Oriental scrolls when they are not on display.

"My search began," Bob Evans explains, "when we learned that Jim Mello [associate director of the Museum of Natural History] had paulownia trees growing on his property in Virginia. When I found out that paulownia grew in the area, I started calling lumber producers to see if they sold it." When Evans called Augusta, "because of their reputation for quality," he was pleasantly surprised: Smith agreed to donate 1,000 board feet to the Freer.

Evans purchased 1,500 feet for the museum on top of that, and the total shipment is now waiting, in a sub-basement storage area, for the solution to another problem.

With the Freer's Oriental restoration specialist, Ryo Nishiumi, the Freer woodcraftsmen are trying to reproduce the traditional storage boxes, which must be technically perfect to ensure an effective seal against humidity. The craftsmen also want to use the paulownia to make "futomaki"—a special type of protective roller—which must be custom-fit for each scroll. The device prevents the delicate paper or silk from becoming creased when stored.

Nishiumi was trained in Japan, where experts specialize in the construction of perfect handmade paulownia-wood futomaki. He is working with Marshall and Cornell Evans to develop the precise specifications necessary for a machine-produced model.

"Of course, we are not averse to handwork," Cornell Evans says, "but there are some things a machine can do as well and much quicker. All of the pieces will be finished by hand, but we would like to do the initial shaping mechanically."

Given the Freer's vast collection of scrolls needing paulownia-wood boxes and futomaki, the massive job would benefit by any form of automation the staff can develop. "Right now, we have no idea of the dimensions of this project," Bob Evans says. "It might last for years and years." But as long as the forests of Virginia are producing their newly discovered resource, the Freer has all the time in the world.—*Susan Bliss*

Libraries

Catalogs of curiosities from decades past

By JULIANNE CHAPPELL
OPA Staff Writer

Jack Goodwin seems like a thoughtful, unassuming sort with his sandy hair, his glasses and his soft-spoken ways. It comes as a surprise to hear him say, as he picks up a book of fabric swatches and a mail-order catalog, "These are part of the most important collection in the Smithsonian Libraries."

He should know. Goodwin is assistant director of libraries, and he has been with the Smithsonian for 25 years.

"There's always another first edition of Newton somewhere, but this," he explains, holding aloft a 1916-1917 Sears and Roebuck catalog, "*this* is probably the only one of its kind still in existence."

"So what?" you say. And then Jack Goodwin waves a benevolent arm toward a row of glass display cases where the graceful world of fashion literature, now on exhibit in the Dibner Room of American History, yields up the answer.

Here, for viewing by Smithsonian employees and Associates, is a mere handful of the Smithsonian's quarter-million pieces of trade literature—the brochures, pamphlets, books and catalogs published by manufacturers and retail houses to sell their products. These items are often the only documentation that can explain what a product was, when it was manufactured, how it worked, what it was made of, how it looked, how it was used or what it cost. This is information historians, museum curators, writers, economists and others often need to know—and will go far to find.

"Virtually nobody keeps this type of material," Goodwin says. "Libraries don't generally catalog these items because the cataloging system is not designed to include them. There are a few small collections, many of them private, but that's it, except for the Smithsonian. We have items from all over the world, but the bulk is American."

The next time you need to know what an Oiled Auto Shirt looked like, you can call on the Libraries. Not only do they have the information you need; they can find it—through a computerized index system that "searches" by company, product, date of manufacture and geographical location. The collection is available to all individuals doing serious research. Items are preserved and restored in the Libraries' Rare Book Conservation Lab, depending on available funding, so that they can be used in research.

The exhibition in the Dibner Room, mainly of well-designed catalogs of womens' fashions dating back to the 19th century, honors the SI Women's Committee, one of the trade-literature collection's benefactors. A grant from the committee helped pay for the computerized indexing system, which was set up so that it can be continually updated by volunteers without the assistance of a computer professional. Committee contributions also cover the cost of the current exhibition and its catalog, which was produced by the SI Press.

So, you don't have to wait to find out what an Oiled Auto Shirt looks like; you can visit the Dibner Room during working hours, by appointment, and see for yourself. (It was, evidently, the last word in fashion for chauffeurs in 1912—and a steal at $3.50.) Or maybe you would rather peruse a couple pages of an 1877 Butterick pattern catalog. All the wrappers and polonaises have bustles, you know.

Whatever you do, don't miss the Afternoon Frock designed by Lady Duff-Gordon. You'll find it in the 1916-1917 Sears Roebuck Special Catalog, chock full of her designs. Elegance for the masses, at the princely price of $27.50. Made of charmeuse and crepe georgette, in black, white or old China blue, it's enough to make one want to take tea all day long—standing up. Really it is, my dears.

MNH / *Turtle treasure aids research*

George Zug among sea-turtle shells confiscated by U.S. customs officials and given to the Smithsonian (Photo by Doc Dougherty)

Zoologist George Zug has fallen heir to an "illegal" treasure, the shells of 90 sea turtles—ridleys, greens and hawksbills. He comes by it legitimately, of course, as a gift from the Department of the Interior.

Interior, it seems, is overburdened by the numbers of shells being seized by customs officials from tourists returning from the tropics. Sea turtles are on the endangered list, and so it is illegal to import any sea-turtle products into this country.

"Unwittingly, tourists are encouraging the slaughter of an endangered species and at the same time throwing away good money," Dr. Zug says. "Sea turtles are rapidly diminishing in number because of the high price put on their heads."

Painted and varnished shells appeal to tourists as ideal souvenirs, until a displeased law-enforcement official at a U.S. point-of-entry disagrees. Shells have been seized by the tens of thousands in recent years, causing a storage problem for the Interior Department.

The department recently decided to release some of these items to scientific and educational organizations. Zug was among the first to put in an order for a batch, and he has been rewarded with a truckload from a warehouse in New York. His collection is part of the bounty seized at New York's Kennedy Airport.

Zug, chairman of the Department of Vertebrate Zoology, is studying the biology and life history of these ocean reptiles. Interior's gift will be useful in helping him and other researchers understand how the shells of sea turtles develop and change as the animals mature.

'Blitzer'

(Continued from Page 1)

successor in the planning and oversight of the two major inaugural exhibitions at the center. Surely this must be the priority for the next individual who holds this job."

As for his regrets in leaving at such a lively time in the Smithsonian's history, Blitzer comments. "There's no good time to leave here when you've been around as long as I have. You're always going to be in the middle of something; that, of course, is what has made this job fun."

In his new position, Blitzer will serve as chief executive officer for the National Humanities Center, which opened in 1973. He will oversee its operation as an institute for advanced study, supporting some 40 scholars of history, philosophy, literature and other areas of the humanities who pursue research and writing at the center.

Blitzer will succeed William J. Bennett, who was appointed chairman of the National Endowment for the Humanities by President Reagan in December 1981.—*Susan Bliss*

Reliable Source/*A submarine cook who makes darned good grub*

Source never thought that folks joined the military with expectations of the fine food they'd be served there but changed its mind recently upon meeting Samuel Colston of the Arts and Industries guard force. Colston, whose trim physique belies his lifelong interest in food, cooked for submarine crews for 18 of his 22 years in the Navy—a period that spanned World War II, Korea and Vietnam—and now he's produced a cookbook with the recipes sailors (and other hungry people) like best.

"The submarine force is unique in the service," Colston claims, "because it receives the best of everything. If you were putting out bum chow, you didn't stay around long."

When he entered the Navy, Source found out, Colston was no stranger to the kitchen, having learned to cook at the age of 10 under the expert instruction of his grandmother. Then, after basic training, he learned cooking the Navy way in New London, Conn.

"My teacher was always adamant about measuring everything and writing it down," Colston says. (And Source thinks it's a good thing—Colston admits that his boyhood attempts at cracklin' cornbread were a bit short of shortening.)

After years at sea and much praise from the crews, Colston compiled the recipes "that were fit for human consumption" and produced his 37-page book, *Recipes and Sea Stories*. The tasty-sounding dishes, many of them Southern country favorites, are interspersed with equally spicy sea tales, personalized with the names of Colston's sub mates who told them.

Among the cookbook's appreciative fans is former president Jimmy Carter, who served with Colston out of Honolulu following World War II.

Source couldn't wait to get hold of a copy, available for $2 from: *Recipes and Sea Stories*, P.O. Box 6591, Silver Spring, Md. 20906.

And, just to whet the appetite, Colston offers his recipe for:

Soul Smothered Gospel Bird

1 cup flour
1 2½- or 3-pound gospel bird (chicken)
1 teaspoon salt
1 teaspoon pepper
1 teaspoon poultry seasoning
1 onion
2 stalks of celery with leaves
4 slices bacon
Enough water to cover

Cut up chicken into serving pieces. Mix pepper, salt, poultry seasoning and flour. Roll chicken in flour mixture until completely covered. Place in a baking dish and lay bacon, sliced onion and celery on top. (Cut celery into strips and chop leaves before laying on chicken.) Cover with water and bake three hours at 375 degrees, checking liquid occasionally. Serve with sweet potatoes or greens.

Jo clicks

Congrats to Joanna Cubbage of the Freer for her honorable mention in the Washington Post Magazine photo contest. Her picture, one of some 30 winners out of 7,000 entries, shows the large black smudge on the National Gallery East Building where hundreds of tourists have gotten a feel for the structure's dramatic knife-edge point.

Double-jointed vocal cords

Source, following prevailing operatic strains last month, found SI's own Denise Freeland performing at Washington's Opera Southwest. Denise was playing the soubrette (opera lingo for flirtatious maid) in the Washington premiere of "The Face on the Barroom Floor."

"It was meant to be performed in a bar," Denise says, "but in this case, we created our own." One notable twist of the plot required Denise to be killed twice, a device which the audience apparently loved, as they gave the cast a standing ovation.

A revived Denise is known to her colleagues on the Mall as a marketing and promotion specialist for the Office of Telecommunications, but her other life as a professional opera singer is the natural evolution of years of song capped by voice studies at the Boston Conservatory and the University of Pisa in Italy.

In addition to occasional appearances in operas and concerts, she visits local classrooms with Opera Shop, a small touring ensemble which introduces young children to the delights of this musical art form.

As for her operatic career goals, Denise hopes someday to play the Queen of the Night in Mozart's "The Magic Flute." Says Denise, "I like to play a different type of character every now and then, and the Queen is a conniving and almost demonic presence who's quite a challenge to portray. Besides, this is one of the few parts which needs a high F, which I have" (making Denise, Source believes, the musical equivalent of a double-jointed acrobat).

Slothful Gene

When Source first heard about "Days of Torpor, Nights of Sloth," its first impulse was to rush right out to the neighborhood theater for a viewing. But no, this turned out to be the title of a humorous and informative article in the October issue of GEO magazine about the life history and behavior of that interesting critter, the sloth. Focusing on the research of the Tropical Research Institute's Gene Montgomery and several scientists at the National Zoo, the article advises the reader: "In the time it takes to read this story, a sloth would have done nothing over and over."

Illustrating the article, which contains rare photos of sloths in the wild, did create a small problem for the photographer, however. It seems he nearly fell asleep waiting for the sloths to *do* something, *anything* . . . .Source knows the feeling. Anyhow, Montgomery may never live this article down; he is now appearing with one of his research subjects in an Associated Press photo under the alias "Dr. Sloth."

A pleased Hazel Evans, secretary in the Research Department at Anacostia, leaves the Howard Liquor Store with Anna Cooper's graduate diploma from Oberlin. (Photo by Chris Capilongo)

An unexpected source

Source wasn't the only one fascinated by Michael Kernan's story about the Anacostia Neighborhood Museum and its exhibition on educator Anna J. Cooper, which appeared in the Washington Post on ANM's 15th anniversary.

Apparently, Howard Felder, owner of the Howard Liquor Store in Northwest Washington, also read every word. Seems a junk man had brought Felder an antique picture frame holding Anna Cooper's diploma from Oberlin, and Felder had it in hand when he called a puzzled Louise Daniel Hutchinson, historian at ANM. Hutchinson, remembering the Oberlin diploma she had lovingly restored after finding it behind a radiator in Cooper's house, couldn't understand where the second certificate was from. Turns out the errant diploma was Cooper's graduate degree, and Howard was delighted to present it to the museum. Source still can't figure out where the junk man got it.

Rocky meets his match

Following a predictable burger at a fast-food joint in Bethesda one evening last month, Jon Gawne, a savvy 22-year-old intern who works in Military History, came across a large raccoon "behaving funny" in the parking lot.

Aware of recent incidents of rabies in the Washington area, our hero rushed inside the restaurant to beg the manager to summon the police. Upon their arrival,

(See 'Source,' Page 6.)

Arrivals/*Foote comes to the magazine*

Timothy Foote, senior editor at Time magazine since 1969, has joined Smithsonian magazine's board of editors. At Time, Foote was in charge of education, religion, science-environment and American Scene, a department which he initiated.

In addition to occasional reviews for Time and other magazines, he spent nine years as Time's book review editor and as a leading reviewer. In the 1950s, he served on the staff of Life magazine and was a foreign correspondent assigned to the Time-Life Paris office.

Foote is the author of *The World of Peter Bruegel*, *The Great Ringtail Garbage Caper* and *A Seaman's History of the American Revolution*.

He is on the board of advisers of Sea History magazine, published by the National Maritime Historical Society. Since 1976, he has been on the board of directors of the National Book Critics Circle, which each year judges and awards prizes in poetry, criticism, fiction and non-fiction. For 1980-81, Foote served on the committee to select candidates for the National Medal of Literature.

Timothy Foote (By Jeff Ploskonka)

Polly Dufresne has been appointed manager of the museum shop at Cooper-Hewitt. She will be in charge of purchasing, production of posters and post cards, reproduction of museum objects for sale in the shop and development of sales items that relate to specific exhibitions. Dufresne is planning an expanded mail-order catalog.

Before coming to the museum, she owned a retail gift shop and was a sales representative for wholesale fashion accessories in New York. Dufresne, a native of Pennsylvania, received a bachelor's degree in graphics from Rhode Island School of Design.

Li Penny and **Lola Lancaster** are new arrivals in the Department of Exhibits at MNH. Penny, a graphic designer, did free-lance work in Washington, D.C., Los Angeles and New York before coming to the Smithsonian. Lancaster, secretary to William Haase, assistant chief, comes to the Smithsonian from the Interstate Commerce Commission.

John Davis comes from the Department of Health and Human Services to take the position of personnel clerk with the Office of Personnel Administration.

Zoriana Siokalo has joined the National Associate Program to make travel arrangements for Associates visiting Washington. She has a master's degree in museum studies from George Washington University, where she worked before coming to the Smithsonian.

Archaeologist **Colin Busby** has joined the staff of the Handbook of North American Indians as managing editor. He comes to the Smithsonian from Hayward, Calif., after five years as vice president with Basin Research Associates, a firm concerned with anthropological and archaeological impact studies. Busby received his undergraduate and graduate degrees from the University of California at Berkeley. He is especially interested in the pre-history and ethnology of western North America, particularly California and the Great Basin.

Alan Gartenhaus and **Irvin Lippman** are new education specialists with the Office of Elementary and Secondary Education. Lippman, who will write and edit Art to Zoo, comes to the Smithsonian from the National Gallery of Art after seven years as staff lecturer.

Gartenhaus, the new workshop coordinator, spent three years at the New Orleans Museum of Art as curator of education in charge of school and docent programs.

Jean Mahoney, formerly a secretary at the Madeira School, is now a secretary with MNH's Anthropological Archives.

Alan Carter is the new designer with the SI Press. Before coming to the Smithsonian, he worked for five years at the Johns Hopkins University Press.

Philip D. Spiess II is the museum education project coordinator for the newly established W.K. Kellogg Foundation Grant Project which is administered by the Office of Museum Programs. Spiess, a native of Cincinnati, Ohio, began his museum career in 1965 with the Cincinnati Historical Society and has since held positions with the New York State Historical Association and the National Trust for Historic Preservation. Most recently, he taught museum studies and historic preservation at Mary Washington College, where he also served as associate director for programs in the college's Center for Historic Preservation.

He is a graduate of the Hagley Fellowship Program where he specialized in historical agency administration and museum studies. Spiess is the founding president of the Washington chapter of the Society for Industrial Archaeology.

Also new with the project is **Peggy Dong**, who will serve as secretary/assistant to Spiess.—*Johnnie Douthis*

Departures

Harry P. Barton, director of the Office of Supply Services since 1974, will retire on Dec. 10 with 37 years of federal service. Barton came to the Smithsonian in 1972 as deputy director of OSS, after 13 years at the General Services Administration.

In 1978, he was the Institution's second recipient of the Robert A. Brooks Award for Excellence in Administration. During his tenure with OSS, business has doubled and the office is now totally automated—one of the first completely automated procurement and contract departments in the federal government. Barton accomplished this feat over a period of three years, with the final stages completed this past year. This summer he will relocate in Florida to pursue his golf game.

Joseph Sandler's woodcarving of man at bar is one of a pair of bookends. (Photo by Eddie Owen)

After 31 years of federal service, **Joseph Sandler**, caretaker for Barney House for the past five years, will retire on Dec. 31. He came to the Smithsonian in 1964 and worked as an exhibits specialist with Natural History and the Portrait Gallery. Sandler, an artist in his own right, has refinished furniture and fireplaces at Barney House while continuing his interest in all types of wood and leather works.

Robert Kanazawa, a museum technician in Vertebrate Zoology, MNH, has retired. During his 32-year career with the Division of Fishes, Kanazawa was responsible for the identification of incoming collections. He is a specialist in eels and has published several papers on the subject.

National Zoo commissary steward **Isiah Shaw** retired in October with 30 years of government service. He joined the Zoo staff in 1968 as a laborer and in 1970 took the position he held until his retirement.

Patricia Powell, education specialist for the BIRDlab and ZOOlab, has left to become project coordinator with the Education Office of the Chrysler Museum in Norfolk, Va.

Donald Outerbridge, with MNH's Office of Building Management since 1976, has transferred to the Walter Reed medical facility.

After three years as a travel clerk with the National Associate Program, **Martha Gane** has resigned to move to Canada.

Job Moves

Marcel Mayer is now a program manager with Air and Space; he was a reference librarian at the museum.

Kenneth Adams, from MNH's Building Management Office, has been reassigned to Plant Services as an apprentice painter.

Jonnette Butts, secretary in MNH's Anthropology Processing Lab, has transferred to the Exhibits Department at the Hirshhorn.—*Johnnie Douthis*

SI Profile / *Steve Kraft: designer, teacher and punster extraordinaire*

By SUSAN BLISS
OPA Staff Writer

Reflecting on his 41-year career as a graphic designer, Steve Kraft only regrets "certain sanguinary tendencies of the profession—the way we're always killing widows and bleeding into gutters."*

Such is the dry, punning wit of the Smithsonian Press' design chief who, after 16 years at SI, is himself something of an institution here. Most everyone at the Smithsonian who produces a publication has sought Kraft's gentle guidance at one time or another, and many a staffer has been rescued from a last-minute, creative crunch by this soft-spoken, highly articulate defender of good design.

Kraft, a native of New York City, came to the Smithsonian after 16 years as the head of his own studio here in Washington. Following fine arts study at Bucknell University, he received "on-the-job training" in graphics in the Army during World War II. The nature of Kraft's work may have changed from the highly technical, extremely precise material required by the military—"one false move and you lose the war," he claims—but Kraft hasn't lost his steady hand.

His astonishingly regular calligraphy—it requires a second look to be certain it's hand-done—appears on exhibition posters and invitations, in catalogs and, since October, on the Francis of Assisi stamp issued by the U.S. Postal Service. Calligraphy is an art that Kraft has been teaching himself over some 40 years, beginning by emulating a colleague and continuing with inspiration from historical models.

Any visitor to Arena Stage can see the lettering assignment that must have been Kraft's most arduous of recent years—writing the names of 1,089 donors on an honor roll which hangs in the theater's lobby.

The handsome appearance of *Art of the Warring States Period: Change and Continuity, 480-222 B.C.*, the catalog for the current Freer Gallery exhibition, owes much of its style to Kraft's intricate preparation for each illustration—photographs and line drawings alike. The drawings, some of which are actually reproductions from Chinese research journals, had to be outlined to define their detailed patterns more clearly, and photographs had to be covered with special overlays so the objects would appear without backgrounds.

Knowledge of these demanding techniques is one of the things that Kraft's students—at American University where he's been adjunct professor of art for 25 years, teaching in the evening session, and in countless Smithsonian workshops and lecture courses—ought to appreciate. In fact, teaching is, in a way, what attracted Kraft to the Smithsonian in the first place:

"I see teaching not as an alternate activity to work at the Smithsonian, but rather as an alternate form of the same activity. Publishing, which is the major business of the SI Press, essentially conveys information, and that process is inherently educational.

"Problem solving isn't much different here from anywhere else," he continues. "We meet early with the author and a representative of the bureau to thresh out just what is wanted. It was the extraordinary breadth of material the Smithsonian interests itself in that really attracted me here."

Although style is a constantly changing commodity in the publishing world, Kraft insists that SI Press designers avoid trendiness or the creation of a "look" that would brand any publication as a Press product. "We make a point of being consistent with the style of each museum we work for, as projected through the concerns of its director," Kraft says.

His efforts are appreciated in an institution whose leaders pride themselves on its diversity. One director once complimented Kraft on a book designed by the Press: "You did everything we wanted done and still managed to make it come out looking nice."

Just as the publication should reflect the style of the museum, it must also be consistent with the tone of each manuscript. "A scholarly publication will look one way; a promotional brochure will look another."

Steve Kraft behind an array of his design tools (Photo by Jeff Ploskonka)

Kraft was invited to join the Institution in 1966 when the SI Press was just being set up, and if his general approach to design hasn't changed much, the volume of his work has. Close to 200 jobs per year require attention from Kraft's staff of three designers, and at any one time, Kraft himself is likely to be juggling 25 of them. "It's our policy for the short-term projects to come to me, allowing the other designers to concentrate mainly on long-term efforts."

If this sounds like a considerate manager, Kraft's staff agrees. "Best darn boss I every had," one of them commented recently.

Kraft ascribes the Press' ever-growing workload in part to the launching of major publications programs at the Portrait Gallery, under former director Marvin Sadik, and at the Museum of American Art, under the late Joshua Taylor, as well as the rapid recent growth of the Press' own trade-book program. Before that time, the Press handled few scholarly publications in the art and history areas. But, since then, other bureaus—the Hirshhorn and the Freer, and Air and Space in the science area—have joined American History and Natural History as regular Press customers.

Kraft won't single out any one project as his favorite, except to say that he most enjoyed the ones he had enough time for, "and they were few and far between." He prefers to take a broader view: "I receive great satisfaction not so much from any single publication as from such experiences as the citation by one of the judges at a recent international competition who remarked on the sustained high quality of the SI Press exhibition catalogs over a period of 10 years."

For this, Kraft gives much credit to the staff with whom he works in "a companionship of professionals." Perhaps following a habit Kraft adopted during his free-lance years, they work as individuals and not as a team, but all four designers are "people who can enjoy the success of their fellows."

Known to his associates for his highly personalized use of the English language, Kraft admits that he loves to read. A novel he's enjoyed recently, *Riddley Walker*, takes place in the 25th century, 600 years after the hydrogen bomb has devastated civilization. "The book is ostensibly written by a 12-year-old boy who speaks in a primitive version of reconstructed English," the language aficionado says. "There's no glossary, not a single sentence is in easily intelligible English, and it took me four months (with interruptions) to read."

As a punster extraordinaire, Kraft was up to another verbal challenge—the enjoyment of Tom Stoppard's play "On the Razzle," recently at Arena Stage and notable for its pun-a-minute dialogue and lots of double entendres.

When he's not reading, attending the theater or rescuing a colleague from some last-minute deadline panic, Kraft and wife Gladys like to spend their spare time traveling to nearby Chincoteague, Va., or faraway Paris, where daughter Judy is employed as a maker of musical instruments. Younger daughter Miriam Tillman, an editor at Johns Hopkins University Press in Baltimore, recently gave birth to the Krafts' first grandchild, Samuel Louis.

This summer the Krafts, all of them music enthusiasts who make the annual pilgrimmage to the Marlboro Music Festival in Vermont, had a chance to sing in the chorus of the Beethoven Choral Fantasy, the festival's traditional closing. Kraft says he is grateful to the composer for having written the choral portion in a way that can be served by amateur voices.

Claiming that his calm exterior "is simply evidence of fatigue," Kraft instead could justifiably boast about the hundreds of Smithsonian publications which bear his mark. But he plays down his contribution in a characteristically modest fashion: "I feel that, on the whole, the Institution and I have a fairly even ledger."

*For those readers unfamiliar with printers' lingo, we offer this explanation:

A "widow" is a one- or two-word line at the end of a paragraph. An editor or designer often will "kill" the widow, by shortening or lengthening the last sentence, to improve the appearance of a column of type.

"Gutters" are the adjoining inner margins on two facing pages of a book or magazine. Sometimes, for design effect, a designer will extend a photograph into the margin to "bleed" off the page.

Q&A / *Libraries' Jack Marquardt is a man who 'goes by the book'*

Jack Marquardt has all the qualities of a good librarian: endless patience, a soft voice and a quiet curiosity, especially about books. Over the past 27 years, he's had a chance to sharpen his skills, first in a public library in Fort Wayne, Ind., and then, beginning in 1957, as a librarian at Smithsonian's Central Reference Services.

As senior reference librarian, Marquardt is the person who handles calls, written requests and in-person visits from SI staffers who are looking for books. He's one of the five librarians working in Central Reference Services of the main library located in the Museum of Natural History. He was interviewed at his modest desk, amidst a flurry of request forms and reference books, by Torch staff writer Linda St.-Thomas.

Q. *What do you do here on a typical work day?*

A. I try to find books for people. It's as simple as that. Sometimes people call me and I can find what they need in five minutes; other times, it takes five days or even five weeks. Today, for example, I'm working on a few searches that I couldn't finish last week.

Q. *How do you do a search?*

A. It varies. Let's say a curator has requested a book that we don't have at the Institution. Then I go to the OCLC computer terminal to see which other libraries in the country own the book. [OCLC is a librarian's abbreviation for Ohio College Library Center, which maintains a computerized listing of the holdings of thousands of American libraries.] I request it, through the computer, from five libraries. Usually one has it and will send it to the Smithsonian. If they don't, I can try another five.

For Jack Marquardt, another search is on. (Photo by Dane Penland)

Q. *I'm sure it's very convenient for a librarian to be only minutes away from the Library of Congress. Do you go there often?*

A. Someone from our office is there daily doing searches. I usually stay here or go to an SI branch.

Q. *What kinds of requests have you handled recently?*

A. First, let me tell you about a routine request. That is from a person who wants a book and knows the correct title, author and publisher. Whether that book is in the SI collection or in another library, it's a straightforward search. But it doesn't always work like that. All the librarians here do searches, especially for the scientists, for scholarly journals, 19th-century series, dissertations, out-of-print periodicals and so on.

Last week, for instance, a curator wanted the title page of an unpublished thesis from the University of Capetown in South Africa, and an administrator wanted the home address of Gore Vidal. I'll write to the university itself for the thesis information. I found Vidal's address, in care of his publisher, in *Who's Who*.

Q. *The requests are written on 3-by-5 forms that seem to be everywhere in the reference center. How many do you work on a day?*

A. I work on at least 25 or so. If a rush comes in, say from the Secretary's Office or a magazine staffer who's at deadline, then I put the others aside and work on the rush. The forms are easy to handle and file, and I use the backs to scribble notes about my search.

Q. *Do you ever get curious about a request? Do you read the book or journal when it arrives?*

A. I do get curious, especially after a long, complicated search. It's satisfying to know that I finally tracked it down. Sometimes I do see it before or after it goes to the patron.

Q. *What Smithsonian staff members do you work with most often?*

A. If a person is working in a building with a branch library, then he or she uses that library. All others come to us. So I deal most often with the magazine, the SI Press, the Joseph Henry Papers, the Handbook of North American Indians, Performing Arts, Folklife and, of course, a lot of scientists inasmuch as we're located in Natural History.

Q. *After searching for books and being surrounded by them all day, how can you bring yourself to read at home?*

A. Right now, I'm halfway through the new book on the Museum of Natural History. For relaxation, I read science fiction and other books that don't require too much concentration.

Discoveries / *A theater for the young . . . and other jolly souls*

By LINDA ST. THOMAS
OPA Staff Writer

Before the show starts, it's bedlam. Talking, yelling, little ones rolling around on the carpeted steps that double as seats, small children asking in loud voices, "Where are the puppets?" It's the typical pre-show scene at Discovery Theater in the Arts and Industries Building, a performing arts center designed for the under-16 crowd.

In late October, I took my 2½-year-old son, Andrew, to his first live performance: the Coad Canada puppets show at Discovery Theater. He was thrilled by the crowd—more than 150 young children—and by the commotion. But when the house lights dimmed and the first puppet appeared on stage, the audience, including Andrew, immediately quieted down.

The Coad Canada production is actually two shows in one, "The Box" and "Mr. Whipple's Whims," all done by Lumen Coad, who cleverly juggles hand and rod puppets as well as a few props, such as a puppet-sized bed, an old-fashioned camera, and "the box" itself, from his three-wheeled stool backstage.

Plots? "The Box" is all about, well, a mischievous box that opens when the dog, a floppy hand puppet, is looking the other way. It's also about sadness and happiness and foolishness. In other words, even my son, who only knows the Muppets, could understand it. He was close to tears when the butterfly disappeared, but that was okay because, according to Coad, that scene was supposed to make children sad.

By the way, if you've never been to a live performance with preschoolers, you might not know that there's a lot of audience participation. The children tell puppets to turn around, shout warnings at unsuspecting characters and sometimes even scold them. You know, all the things adults feel the urge for—but refrain from doing—at plays and in movie theaters.

Andrew and some of the other children were a bit fidgety during the last few Mr. Whipple vignettes. The theater's productions run about one hour. But on the Friday I attended, only one child had to leave early.

"See, this is how you do it!" says puppeteer Lumen Coad to a packed house of curious fans. (Photo by Jeff Tinsley)

When the show was over and the cheering subsided, Coad popped up on stage to tell—and show—the audience so much about the production of a puppet performance that the magic, at least from an adult's point of view, was destroyed. However, the kids didn't seem to mind this behind-the-scenes chat and were busy making puppet motions with their hands, under Coad's direction.

Coming up this month at Discovery Theater is the Clarion Puppet Theater performing "Firebird," a Russian folk tale complete with wizard, maiden and prince. The show features traditional rod puppets and shadow puppets projected on a large screen. "Firebird" is recommended for children ages 6 and older because a few scenes may frighten the very young. It will run from Dec. 1 to Jan. 2.

In January, the Playaround Shakespeare Company actors will present a show about clowns and comic characters from the Bard's plays. It's best for children between the ages of 5 and 10, but that's not to say that younger children and adults will not thoroughly enjoy the performance.

A learning guide and a brochure about Discovery Theater productions are available at the box office in A&I or by calling 357-1500.

"Many children in the theater this season are old-timers," reports Lynn Brice Rooney, program coordinator. "They started coming a few years ago and now are returning with school groups or with their younger brothers or sisters. But already they have started a tradition of coming to live theater."

The theater has two performances a day, at 10 and 11:30 a.m. on Wednesdays, Thursdays and Fridays and at 1 and 3 p.m. on weekends. Admission is $2.50 for adults and $2 for children. Rooney recommends calling ahead for reservations, especially around the holidays.

SI People in the News

Richard H. Howland, special assistant to the Secretary, was recently elected to a second term as president of The Victorian Society in America. The society of 6,500 members has its headquarters in Philadelphia and publishes a quarterly journal as well as a newsletter.

Jack Santino, a folklorist with the Office of Folklife Programs, talked about the origins of Halloween and led a demonstration of face painting and pumpkin carving for an October program sponsored by the Library of Congress.

Karen Loveland, director of Exhibit Central's Motion Picture Unit, was featured in the October issue of In Motion, a film and video production magazine, as the "Woman in Film and Video" for that month.

Tropical Research Institute

Career Service Awards were presented to: Adela A. Gomez, 35 years; Martin H. Moynihan, 25 years; Robert Dressler and Domingo Jose Angulo, 20 years; Anibal Velarde, Pedro P. Gonzalez, Patrocinio Esturain, Moises Troya and Ira Rubinoff, 15 years; Franklin Morris, Felix Sanchez, Gerald G. Montgomery, Hindrik Wolda and Elena Lombardo, 10 years.

Chesapeake Bay Center

During a recent trip to marine biology institutions in West Germany, Denmark and the Netherlands, microbiologist Maria A. Faust lectured at the Institute of Biologishe Austalt Helgoland on "The Response of Phytoplankton to Light of Different Spectral Qualities in Aquatic Environments."

John Falk, associate director for education, has been selected as one of 10 individuals to work with Museums Collaborative of New York in guiding the development of a new midcareer training program to be called "The Museum Education Institute." He has also been appointed chairman of a National Science Teachers Association committee that will define the criteria for excellence in informal science education.

Family portrait

Hugh Smithson, first Duke of Northumberland, restored Alnwick Castle in the mid-18th century, making the 14th-century fortress into a modern residence. It served as principal residence of James Smithson's father and all subsequent dukes of Northumberland and was visited by six Smithsonian travelers this summer when Ralph Rinzler, Office of Folklife Programs, photographed Hugh Algernon Percy, 10th Duke of Northumberland; Secretary Ripley; Mrs. Ripley; the Earl Percy; Elizabeth Percy, Duchess of Northumberland; Jeffrey LaRiche, Folklife; Christopher Addison, American Art; Sylvia Ripley Addison, and Lord James Percy.

Anacostia

Zora Martin Felton, head of the Education Department, was the official representative of her alma mater, Moravian College, in Bethlehem, Pa., at the November inauguration of Catholic University's president, William James Byron.

Historian Louise Daniel Hutchinson assisted in the editing of the 1982 biography of Anna J. Cooper published by Smith College's history department. Hutchinson's other book on Cooper, which accompanied the recent exhibition, was praised in Howard University's Journal of Negro Education as "an exceedingly interesting and informative story."

Resident Associates

Director Janet W. Solinger participated as a consultant on membership promotion and programming for the Museums of the Sunrise Foundation, Charleston, W.Va., and for the Community Art Center, Wallingford, Pa.

American Art

Diane E. Mallos, slide librarian in the Office of Research Support, lectured at the Southeastern College Art Conference, Harrisonburg, Va., on computer cataloging standards for slide and photograph collections.

Harry Rand, curator of 20th-century painting and sculpture, was one of five judges for the second annual Awards in the Visual Arts fellowships, a program sponsored by the Equitable Life Assurance Society of the United States, the Rockefeller Foundation and the National Endowment for the Arts.

Air and Space Museum

Donald Lopez, chairman of the Aeronautics Department, presented an illustrated lecture about the museum at the Canadian Owners and Pilots Association's annual Fall Rendezvous in Ottawa.

Astronomer Von Del Chamberlain recently presented a paper, "American Indian Awareness of Meteoritic Events: The Skidi Paynee Case," at the Meteoritical Society in St. Louis, Mo.

Karl Schneide, museum technician, participated in a Shimpstown, Pa., reenactment of the World War I Battle of the Meuse-Argonne in September. The event featured three days of living in the trenches, eating food of the period and simulating the strategy and tactics of this historical battle.

A paper, "Reaction Motions, Incorporated: An American Pioneering Rocket Company, The First 15 Years," written by historian Frank Winter, was presented at the 33rd Congress of the International Astronautical Federation held in Paris.

Hirshhorn

Cynthia Jaffee McCabe, curator for exhibitions, lectured on "America's Jewish Artist-Immigrants" at Congregation Beth Israel, Houston, in connection with the exhibition, "Art of the 20th Century: A Revelation."—*Johnnie Douthis*

'Source'

(Continued from Page 4)

the officers destroyed the animal.

Next day, Jon called the Montgomery County animal shelter, which had hauled the body away for testing.

"I'd feel terrible if I was responsible for the death of a healthy animal," he explains. But the test was positive. The raccoon had rabies.

SI Books / *Who's publishing what around the Smithsonian*

The New England Mill Village, 1790-1860, edited by Gary Kulik, chairman of American History's Department of Social and Cultural History, and historians Roger Parks and Theodore Z. Penn, is the second book in a series entitled *Documents in American Industrial History*. Published this year by the MIT Press, the book may be purchased for $40 from the Smithsonian Bookstore in MAH.

American Churches, by MAH Director Roger Kennedy, is an exploration through essays and photographs of American religious architecture, both old and new. Published by Stewart, Tabori and Chang, the book is available for $50 in the Smithsonian Bookstore.

Little Chipmunk, who are you?

Little animal, who are you?
I am Chipmunk!
I am what you see,
She said with a wink;
I am what I do,
Not what you think;
If you wish to know me,
My song is yours, too.

Thus begins *Eastern Chipmunks, Secrets of Their Lives*, the second in the Smithsonian Nature Book series.

Over a six-year period, writer Lawrence Wishner, a professor at Mary Washington College, spent four to five hours a day watching and photographing three generations of resident and transient chipmunks near Fredricksburg, Va. The result of Wishner's labors, a book selling for $17.50 from the SI Press, contains 66 black-and-white and 24 color illustrations.

More books

American Wildlife Painting, by Martina Norelli, associate curator of prints and drawings at American Art, is currently being reprinted by Galahad Books. The first printing was by Watson-Guptill in 1975.

Walter J. Boyne, acting director at Air and Space, is another SI writer with a book in its second printing. *Messerschmitt Me 262: Arrow on the Future*, reprinted by the SI Press, is an account of the development of the world's first operational, mass-produced jet fighter. The cost is $10.95 for paperback and $19.95 for cloth.

Bellanca C.F.: The Emergence of the Cabin Monoplane in the United States (SI Press), by NASM research assistant Jay Spenser, is the sixth book in the Press' Famous Aircraft series. The book documents the airplane's history and its restoration at the Garber Facility. The price is $7.95 for paperback.

Also new from NASM is *Red Phoenix: The Rise of Soviet Air Power 1941-1945* (SI Press), by curator Von Hardesty. The book traces the history of the four-year conflict between the Soviet air force and Nazi Germany's Luftwaffe. The book, which sells for $22.50, is an alternate selection for members of the Military Book Club.

Fire of Life: The Smithsonian Book of the Sun, published by Smithsonian Books, has been described by Sky and Telescope magazine as a "feast for mind and eye, a book of which the Smithsonian can be proud." The reviewer called the book a "liberal education in one volume" and noted that it "shows the skillful hand of the Smithsonian at work."

A Celebration of American Family Folklore: Tales and Traditions from the Smithsonian Collection, edited by Amy Kotkin, senior program assistant, National Associate Program, with former Folklife staffer Steven Zeitlin and Holly Cutting Baker, was just published by Pantheon Books. It's a collection of in-depth stories gathered at Smithsonian Folklife Festivals between 1974 and 1975. Priced at $10 (paper) and $20 (cloth), the book may be purchased in the Smithsonian Bookstore.

—*Johnnie Douthis*

SI Message Center

Wanted: To join car pool/van pool between Herndon, Va., and HMSG or vicinity beginning Dec. 14. Earlier hours preferred. Meryl, 357-3281.

For sale: Propane heater with blower, 30,000 BTU, excellent condition. Pete Erikson, 357-3101.

For sale: 1977 Yamaha 650 cc, excellent condition, garage-kept. 2 helmets and other extras, low mileage. Firm at $950. Tom Kluth, 986-9910 or 776-2639 (home).

For sale: Kodak Panatomic-X film, 36-exposure, expires 12/82. $2.20 per roll (50 cents below cost). Bob Robbins, NHB-127, 357-2107.

For rent: 2-bedroom townhouse in Parkfairfax, Alexandria. Quiet, near woods. 15-min. commute. Call evenings, 820-1806. Eleanor Crow.

Quality day care now available for children of federal employees at the Penthouse Nursery, a non-profit corporation located in the Humphrey Building of HEW (end of the Mall). Full-day program (7:30-6) for children ages 18 months through 5 years. Nutritious meals, staff/child ratio of 1:5. Activities include daily outdoor play, stimulating learning program, dance, field trips every month, swimming in summer. Jo Moore, 357-1861 or 526-2356 (home).

Tires for sale: 560-15 nylon tubeless, BF Goodrich long miler; 165-SR15 2-Velucci, 3 years old, never used, purchased for 144 Volvo; 155 SR radial Rally. Mrs. Scott, 357-3125.

Wanted: Rider for van pool from Centreville, Va., to SI. Leave Centreville 7 a.m., leave D.C. 5:15 p.m. Roy Buhl, 287-3441.

Wanted: Room or small apt. to rent for new staff member, Dr. Ronald McGinley, from late December to late May. Must be walking distance to public transportation, less than $300/month. Sandy Gingras, 357-3019.

For sale: 2 chrome-and-glass bookshelf/etageres. Paul Edelson, 357-3137, or 490-6954 after 6 p.m.

For sale: Imported five-branched crystal chandelier. Mint condition, $75. Douglas Blair, 938-4176.

Wanted: Room to rent for winter months or house sit for SI staffer, beginning Dec. 1. Call Kim, 357-2455.

For sale: Panasonic 21" color TV. Good condition but too large for owner's needs. $200. Would make great Christmas present. John or Debbie, 691-0228.

For sale: 1982 Plymouth Reliant. Automatic transimission, a.c., radio, whitewall tires. Two-door, 4-cylinder, blue with beige half-vinyl top and beige interior. Excellent condition. Elsie, 357-1497.

Wanted: Off-street parking for Volvo, vicinity R and 18th streets N.W. Cynthia Jaffee McCabe, 357-3237.

For rent with option to buy: Efficiency co-op. apt., $400/month, negotiable (includes heat, water, house phone). Historic building, corner New Hampshire and V Street N.W., furnishings optional, available January. Bess, 462-3280, Apt. 707.

Attention skiers: New mobile home for rent. 3 bedrooms plus sofa bed, 2 baths, 4 miles from Snow Shoe ski resort. Rita Jordan, (703) 788-4361.

Wanted: Driver/rider from Kings Park area (Northern Va.). Hours 8-4:30. Dottie, 978-7298 after 6.

For sale: Victorian bouquets to add an heirloom essence to your holidays. Dried everlasting flower arrangements of any size, with or without containers, to grace any room, $2 to $60. Marge, 673-4862 or 256-4187 after 5:30.

Wanted: Old Volume I issues of Smithsonian magazine. Debbie, 357-2709.

Horses boarded: Space available in a hunter-dressage barn 8 miles north (D.C. side) of Warrenton, Va. Heart of the Casanova Hunt. Large box stalls, good turn-out, wood fences, lighted ring, trails. $75 per month (plus grain). Bruce Collete, 357-2524 or (703) 347-3137 (home and barn).

For sale: One pair white, wood Roman shades in contemporary style, each cut to fit window 33⅝" x 60" (inner dimensions). New, in carton, with brackets. $85 for the pair (40 percent below market). Ellen Miles, 357-2686.

For sale: 1982 Honda CR125RC Motocross bike. Fresh, rebuilt Kal-gard motor, Metzeler tires, bought new in April, $1600. Will sell quick for $900. Frank, 287-3317 or 622-1833 (nights).

For sale: Men's and women's vintage clothing, accessories, coats and furs. Joan, 287-3490.

Tutoring: All subjects, elementary level. Reasonable rates. Renee, 484-0329 or 554-5487.

Rent or buy: Elegant 2-bedroom condo in contemporary bldg. Bargain by owner. Balcony view of Capitol; garage, pool, sauna, phone ans. serv. Near Arena Stage, Waterside restaurants, public tennis courts. On busline, near L'Enfant Plaza Metro. 700 7th St. S.W. Good financing. Call Mary, 554-3606.

For sale: Heavy, dark-green, leatherlike, 6-ft-long sofa, very good condition, $50. Free coffee table, fair condition, with purchase of sofa. Meryl, 357-3281.

Gotta message?

Send specifics along with your name and phone number to The Torch, SI Message Center, MAH-310. Advertisements appear free-of-charge. Closing date for messages is the 5th of the month preceding publication.

SI Sports / *Basketball challenge rebounds for another season*

The two agree their players "know what they're doing, know how to play basketball." Each gets a kick out of leading his team. One is Oscar Waters, coach of the SI Team; the other is Brian Midgett, coach of the Running Wild Bunch, the Museum Shops' team. Both teams play against others in the D.C. Recreation League—10 games a season, plus playoffs if they win in their divisions—but they've played against each other only once, years ago.

Waters, who works in the maintenance department at Anacostia, came to the Smithsonian in 1976. One year later, he took over coaching the team, whose $198 franchise fee is paid by the SI Recreation Association.

This year, Waters and five of his team members also play on a second team, not funded by the Smithsonian; the players themselves chip in the franchise fee for this team, which won eight out of nine games in a recent tournament at the Navy Yard. The group won the Team Trophy, Waters himself walked away with the Most Valuable Player award and DeCarlo Wiley captured the Sportsmanship Trophy. SI Sorting Center's Fernando Stanford assists in coaching.

Wiley, with Portrait Gallery security, is assistant coach for the Smithsonian Team and the only player besides Waters to remain from the 1976 group. Next to Wiley and Waters, Thomas Brown of Air and Space security has been on the team the longest—three years.

Winners in the 30 or 40 Recreation League divisions end up in a tournament following regular season play, and the SI Team has made the playoffs every year since Waters has coached.

"We have a group of guys that go in there to win," Waters says. "The guys playing are former high school and college players; they know what it takes to make up a winning team. We may have practice a few days before a game—it can't hurt us—but the guys do stay in condition anyhow." Most of the team members are involved in other sports—especially softball and jogging. And some "play tennis like I do—to stay loose," Waters says.

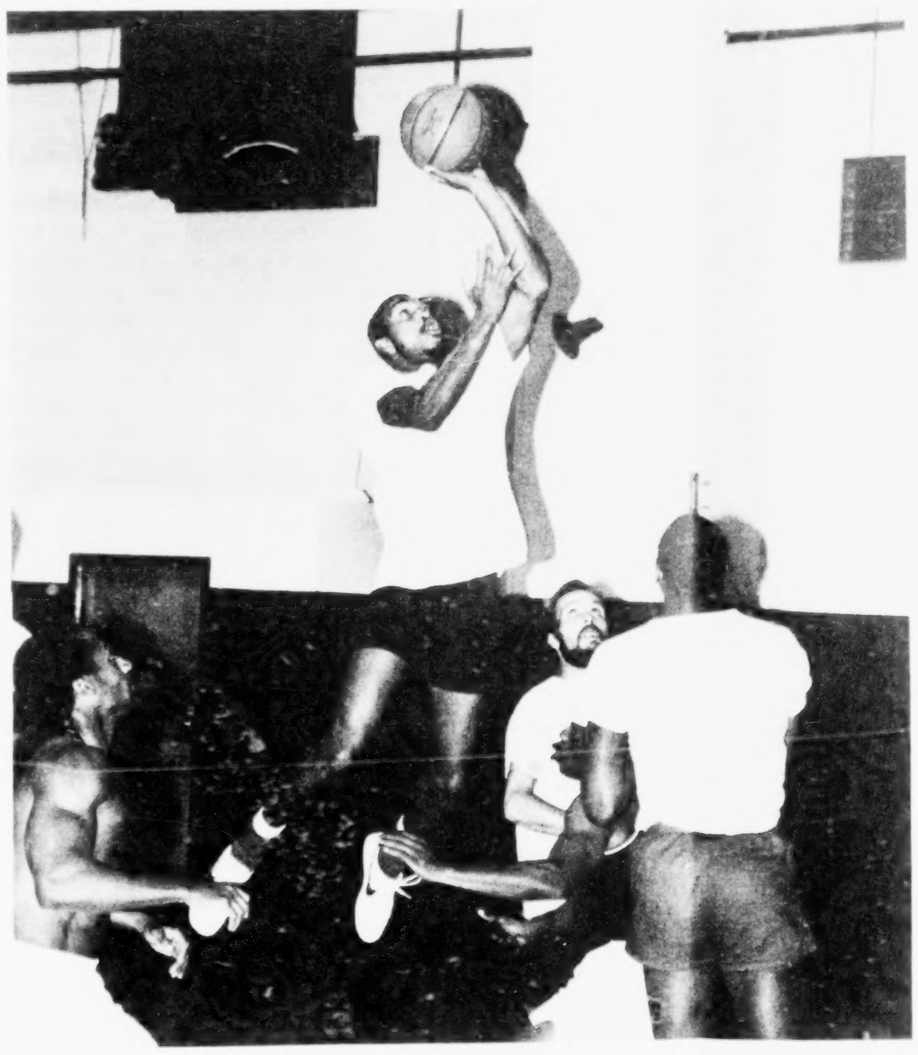
"I like the feeling of scrapping down some kind of game plan and seeing my guys go out and do it," the coach adds. "The last two, maybe three, years we have been winning our games by about 20 points. One year, we were the only team in the league to score over 100 points in a single game."

Waters carries about 10 players on the SI Team. But "there's been a big turnover since I've been here." Players get new jobs or take a second job. Those who work as security guards may have irregular hours. To recruit players, the coach posts flyers on bulletin boards in SI buildings. Sometimes he holds a trial at the beginning of the season and keeps a list of available players on whom he can call when the team loses a member on short notice.

Some creative thinking is also required when it comes to new uniforms. "Last year," Waters says, "Bill Good (from Air and Space) had some T-shirts left over from the Frisbee Festival, and Nat Gramblin (Natural History) arranged for him to donate them for jerseys."

Coach Midgett, a supply clerk for the Museum Shops, first played with his team when he arrived at SI in 1979; he took over coaching honors the following year. The Shops Director's Office funds the entry fee and new uniforms when necessary. The Running Wild Bunch's roster of 14 is composed of Museum Shops staffers, two former Shops workers and a few from other SI offices. Tim Robinson, a supervisor for the Shops, helps out as assistant coach.

The Bunch ordinarily places second or third in its division, Midgett says. "We usually start off pretty good and then drop off toward the end of the season. The guys I have can play, and it's a challenge getting everyone to play together. When we have newcomers, I ask them to go to the position they play best, and sometimes we have to shift people around to get it together. Not all team members play every night. But no matter what, everybody will play within the 10 games of the season."



The Zoo's Rob Miller, SI Team, jumps high for a basket. (Dane Penland photo)

Museum Shops' Running Wild Bunch, from left: First row, Paul Hall, Mike Creek, Van Smith. Second row, Mike Waters, Ras Agyeman, Frank Blakeney, Alfrie Kelley, Clarence Thomas. Third row, Brian Midgett, Tony Hall, Norwood Person, John Kirby. (Photo by Jeff Ploskonka)

Running

This year's Marine Corps Marathon—a run of 26 miles, 385 yards, to be exact—took place on a bright and sunny Sunday, Nov. 7, beginning at 9 a.m. Some SI staffers were on hand to try their skills against the other 9,992 runners. Among them, Dave Dance, Information Resource Management; John Repetski, Paleobiology; David Short, Contracts, and John Zanone, Management Analysis.

The marathon course started at the Iwo Jima memorial, circled around through Georgetown and up and down Capitol Hill, passed the Castle and ended back in Virginia. Repetski made it in three hours, six minutes. Dance, who ran the course in two hours, 53 minutes, says that the Marine Corps computer readout ranked him as the 620th runner over the finish line. Sounds like some tough competition out there.—*Kathryn Lindeman*

Preview / *Holiday specialties from animal ornaments to jellies and jams*

By JOHNNIE DOUTHIS
OPA Staff Writer

The holiday season is upon us and it's time to think of gifts—different, practical, educational, intriguing or just plain beautiful gifts. You can find them all in the museum shops.

Let's start with something that saves money. The shops in Arts and Industries and American History have holiday post cards (20 for $5) to mail for 13 cents each. And, to spread the holiday cheer further, the MAH Post Office is carrying a special holiday post card stamp introduced this year by the Postal Service. The full-color stamp, created by wildlife artist Chuck Ripper, shows a kitten and a puppy playing in the snow.

Books always make good gifts, and the Smithsonian Bookstore in MAH is obliging with a generous sale now in progress. Or, for that special person, you can buy two deluxe editions, each for $100, published by the SI Press. *Capital Losses* by Castle curator James Goode comes with leather binding and silk moire for the inside front and back covers. Another special is the limited edition of *Mary Cassatt*, autographed by the author, Adelyn D. Breeskin, senior curatorial adviser at American Art. The book is elegant, with gilt-edge pages, a kidskin panel and gold lettering.

Peter Pipim, left, plays a balaphone from Mali while Alex Akoto tries out a thumb piano in the African Art Museum Shop, which carries a wide selection of musical instruments good for holiday gifts. (Photo by Jeff Ploskonka)

Ornamental fancies

If your tree looked a little bare last holiday season, try filling it up with the super-size wooden animal ornaments on sale at the Renwick Shop. The handmade pigs, lions, sheep and cats, akin to those which adorned the White House tree last year, can also be used as decorative art year 'round. Prices range from $36 to $100 for the large animals, but there's also a group of moderately priced handmade ornaments. While at the Renwick, you may find a nice gift at the sales exhibition from the Rochester, N.Y., Folk Art Guild. The Zoo Bookstore Gallery is selling another group of last year's White House decorations—lion, giraffe, elephant and swan—for $39.95.

Of course, the shops in A&I and MAH have a colorful assortment of tree trimmings, too.

The Cooper-Hewitt Shop is featuring modern Nordic items in conjunction with its current exhibition, "Scandinavian Modern." When in New York, check the shop's elegant ornaments of glass, wood and brass, costing from 50 cents to $20. Also available are replicas of pieces in the show—candlesticks, ceramics, thermos bottles and a bread slicer—reportedly selling like hot cakes.

The shops provide lots of possibilities for children's gifts. While this is the age of electronic toys, the stuffed animals are sure to please. There are owls, walruses, white seals, buzzards, bears, swans and many more, priced from $4.50 to $28.

Natural History features a duck-and-goose-decoy paint kit. For $18 you get a brush and 12 colors of paint with which to complete a decoy that sells for $25. Creative youngsters also will enjoy the "Color Me/Wash Me Pillow" at $15. A Zoo exclusive, the set includes colorful felt pens and a pillow with a pocket full of animals—a panda, a gorilla and a giraffe that can be colored and washed out over and over.

And for a stage-struck youngster, try American Art's Cut-and-Assemble-a-Toy-Theater, a heavy, slick paper book with all the characters from the Nutcracker Ballet to set up against stage backdrops. Cost is just $3.95.

And now for the "real" Nutcracker! At MAH, the Original Seiffener Nutcracker with real nut-cracking jaws is available in wood in different sizes, priced from $7 to $36. Each figure is accompanied by a certificate on the nutcracker's history.

The holidays usually provide the atmosphere for consuming lots of edible goodies. The A&I Shop features such old-time favorites as apple butter, syrup wafers and old-fashioned rock candy on a string, a large assortment of preserves, jams and jellies and many other tempting treats.

Shop at the Hirshhorn if you are looking for a fun, dual-purpose stocking stuffer—a $2 plastic bracelet, available in nine different colors, which unsnaps to become a ball point pen! And, to remind you always of the museum, there are cuff links, tie tacks, pendants and earrings, all embellished with the Hirshhorn logo. Prices range from $6 to $12.

Oriental treats

At the Freer, you can buy boxes—some filled with note paper, others filled with still more boxes—all decorated with reproductions from the Freer collection. Cost $4.75 and $5.

While you're there, consider a gift of the matted reproductions of Freer treasures, which cost a reasonable $7 and $14.

For the airplane enthusiast on your list, the Air and Space Shop has stocked three historic wooden model kits of famous airplanes—The Wright Flyer, the Etrich All Taube and the Lilienthal VII. Prices range from $7 to $18.

Biographical card games, suitable for adults and children, are available at the Portrait Gallery. They're $6 each.

A renovated and expanded shop at the Museum of African Art now carries a wider selection of African musical instruments, more books on African art, biographies of famous black Americans and an array of small figures, including a selection of gold weights selling for $5. Kissi stone ornaments are available for $4.50.

For your friends who love the Smithsonian, a gift membership in the Resident Associate Program is a thoughtful offering. SI employees can purchase memberships, for themselves or as gifts, at $20 for individuals, $23 for a double membership and $28 for a family. Call 357-3030 for more information.

And to keep track of all those nifty RAP classes and lectures, give your friends the Smithsonian Engagement Calendar for 1983. This year's theme is "Going Places," so the calendar is illustrated with images of transportation from Smithsonian collections. The 112-page calendar, which was coordinated by Kathleen Craig Harpert of the Mail Order Division, sells for $6.95.

Free Film Theater

Films are shown in Carmichael Auditorium, MAH, at 12:30 p.m. on Wednesdays and Thursdays.

Thursday, Dec. 2, "Why Save Florence?" 58 minutes, about the Italian city's art treasures (one showing only).

Dec. 8 and 9, "Stones of Amiens," a look at a 12th-century French cathedral, and "Patterns of Beauty," the abstract geometry of Islamic architecture; each film, 30 minutes.

Dec. 15-16, "Lost to the Revolution," 28 minutes, on Peter Carl Faberge, jeweler to the Czars, and "Erte," 28 minutes. Diana Vreeland narrates the film on the art deco designer.

Dec. 22-23, three children's films, "The White Heron," 26 minutes; "Where the Wild Things Are," 8 minutes, and "The Fox Went Out on a Chilly Night," 8 minutes.

Portraits in Motion

Performances are given at the Portrait Gallery Fridays at 7:30 p.m. and are repeated on Saturdays and some Sundays at 2 p.m. Reservations are advised. Call 357-2920 weekdays, or 357-2137 weekends.

Dec. 3, 4 and 5, Stephen Vincent Benet's "John Brown's Body" by the Catholic University Players.

Dec. 10-11, "Oh, Mr. Faulkner, Do You Write?" by John Maxwell.

Dec. 17, 18 and 19, "In Good Company," based on NPG's collection and written and dramatized by the George Washington University speech and drama department.

'Spirit'

(Continued from Page 1)

hibit, organized by the Office of Horticulture, will be on view Dec. 15 through Jan. 4. An International Paper Tree will be decorated with paper ornaments from cultures around the world. Enchanted Wonderland will be decked out in crystal icicles and silver stars and Companions of Childhood will sport felt decorations with fine detailing in countless other materials. All in all, 12 different decorated trees will be shown.

The 1982 Holiday Celebration, produced by Performing Arts, Dec. 26 through 31, from noon to 4 p.m., will offer traditional Christmas, Hanukkah and New Year's activities from the time of George Washington to the present: performances on homemade musical instruments, demonstrations of how the instruments are made and preparation of holiday foods favored by Martha Washington and other hostesses of her time.

A bit of Philadelphia's enormous New Year's Day Parade will come to the celebration when mummers in their fancy costumes play string-band music and demonstrate costume making. A 60-minute film about the mummers will be shown in Carmichael Auditorium daily at 1:30 and 3 p.m.

Contemporary ways of observing the three holidays also will be included, with music—by string bands, handbell ringers, roving singers, children's choirs and ethnic ensembles—menorah and dreidel making, spinning, Jewish paper cutting and preparation of New Year's good-luck foods—from marzipan pigs to hoppin' John. Visitors will have the chance to learn and play traditional games like whist, checkers, dominoes, backgammon and hearts.

Museum of African Art

Docent-led African storytelling in the museum's auditorium Saturdays, Dec. 4 and 11, at 12:30 p.m., will be but one holiday feature at African Art. Pre-Kwanzaa Family Workshops Saturdays, Dec. 11 and 18, from 10 a.m. to noon and from 2 to 4 p.m., will offer family groups a history, along with ideas on how to celebrate the holiday at home. Register by calling 287-3490, ext. 42. And the Obade Bii Dancers, Drummers and Singers from Ghana will provide an evening of African dance and music Sunday, Dec. 26, at 8 p.m. in Natural History's Baird Auditorium.

African stories will also be told by the Nubian League Theater at noon in the auditorium Monday through Friday, Dec. 27-31. In addition, on those days at 2 p.m., a Kwanzaa Celebration Workshop will give youngsters 6 to 12 the chance to work with artist Winston James in making a holiday banner. Call 287-3490, ext. 42, to register.

Museum of American Art

American Art, too, will offer African storytelling—by Mary Carter Smith—Sunday, Dec. 12, at 12:30 and 1:30 p.m. Smith's stories, poems and dramatic sketches have been gathered from Africa, the Caribbean, Europe and the Southern United States.

And on Sunday, Dec. 19, at 12:30 and 1:30 p.m., the Kaydee Puppets will present a "Visit to Santa's Workshop" and a "Visit from St. Nicholas." Later in the afternoon, the 12 members of the St. Columba Handbell Ringers will perform, beginning at 3 p.m.

National Zoo

The Children's Radio Theater returns to the Zoo for "Holiday Tales," a dramatic reading for all ages, Sunday, Dec. 19, from 1 to 3:30 p.m. in the Education Building.

Air and Space Museum

Associate curator David De Vorkin of the Space Science and Exploration Department will give a lecture on the "Stars of Christmas" Saturday, Dec. 4, at 9 a.m. in the Albert Einstein Spacearium, and Monday, Dec. 27, at noon in the Briefing Room. The lecture combines history, culture and science into a review of possible astronomical explanations for the Star of the Magi.

Hirshhorn Museum

The museum's seventh annual "Hirshhorn Holiday: A Celebration for Children" on Saturday, Dec. 4, 10 a.m. to 2 p.m., will feature performances by dancers, actors and musicians at various locations throughout the museum.

Letter to the Editor

Importance of balance in museum education efforts

As a long-time advocate of Smithsonian educational outreach, I am pleased and excited to see—and help—expanded efforts at national programs, such as those alluded to in the November Torch (see "Director Talks About NMAA Reorganization," Page 1). At the same time, however, I am dismayed at what seems to be the assumption in some parts of the Institution that strengthening one's *national* outreach effort must mean reducing one's commitment to serve the *local* schools. The Smithsonian museums have a long tradition of providing quality programming for the D.C.-area schools, and in this capacity, the Institution has often served as a model for museums nationally. We should not give up this leadership role.

Furthermore, in producing national outreach materials, a museum staff cannot work effectively in a vacuum. To be valid, ideas for such programming should spring from personal interactions between the museums and the schools. And, the content and methods of outreach programming should be tested and retested with local school audiences.

To limit museum education to media production would be to deny its most important function: the direct and personal encounter with the real thing. Museum objects may be either extraordinary or commonplace, but they are always authentic, and it is in large measure this authenticity that gives museums their unique power to educate.

Strong national outreach, then, depends on strong local programming, and the two are *equally* important. In our eagerness to reach out to a national audience, it would be foolish to overlook a valuable resource right at our doorstep—a group of school systems that cover as broad a spectrum as you'd be likely to find anywhere in the country.

Thank you.

Ann Bay
Program Coordinator
Office of Elementary and
Secondary Education

Write to us

Torch welcomes letters to the editor on any subject of interest to Smithsonian employees. We regret that we cannot publish unsigned letters.